

Selections From

# WHITE ZOMBIE

Authentic  
**GUITAR-TAB**

Edition

Includes Complete Solo

LA  **SEXORCISTO**



PARENTAL

**ADVISORY**

EXPLICIT LYRICS

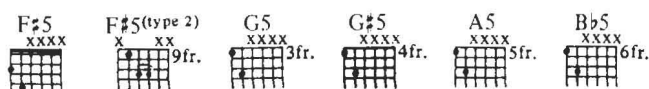




# © WELCOME TO PLANET M.F. ©

Lyrics by  
ROB ZOMBIE

Music by  
WHITE ZOMBIE



Moderately slow  $\text{♩} = 104$

E5  
Play 4 times

*f* With phasing effect

## Intro:

Soundtrack segments  
Assorted effects  
Approx. 57 secs.

Guitar 1

E  
Guitars 1 & 2

P.M.

P.M.

1.

2.

P.M.

Oh!

Fucking kiss me.

## Verses 1 & 2:

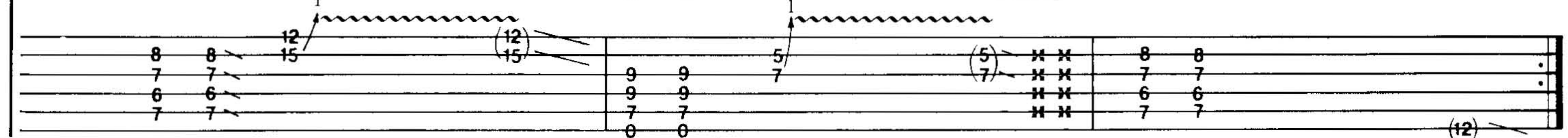
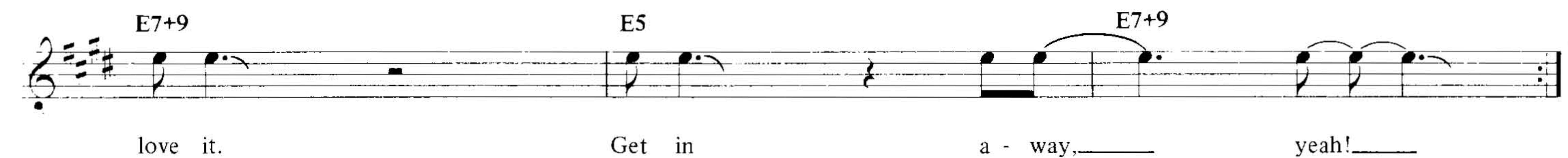
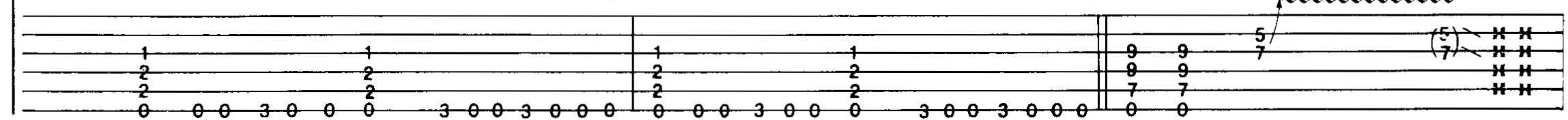
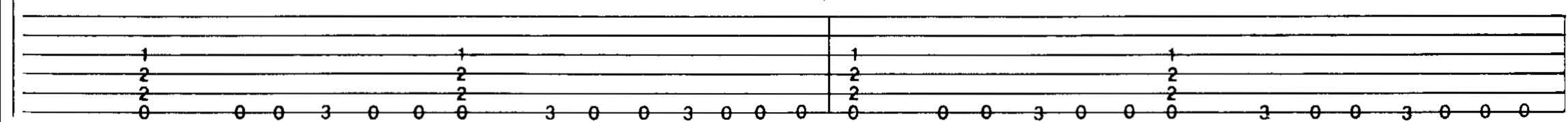
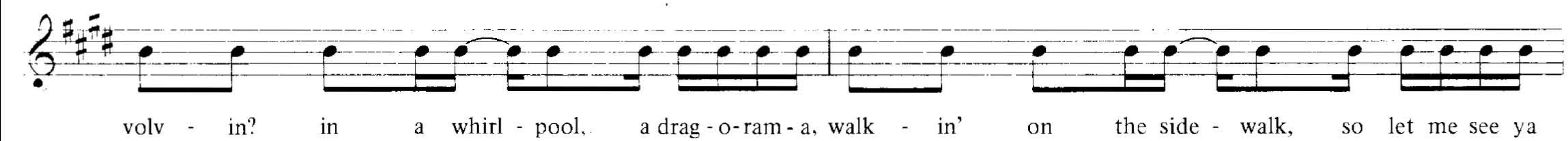
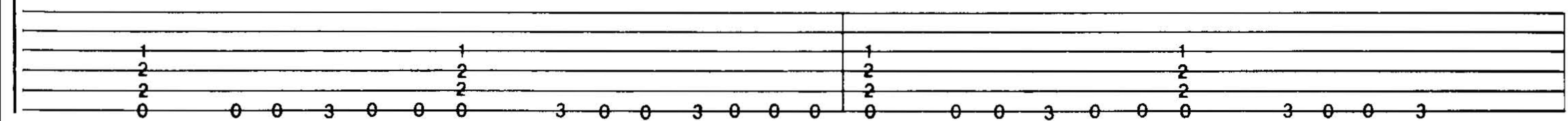
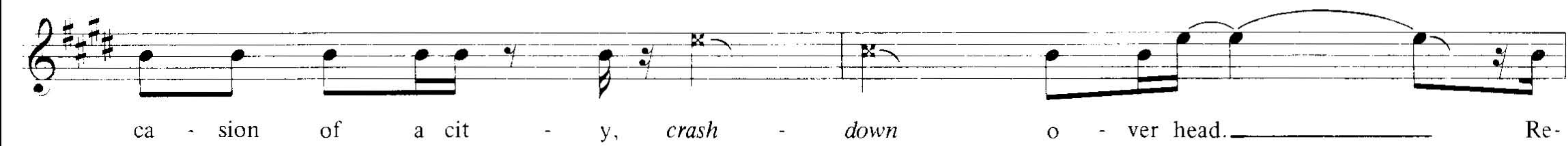
E

(Sung:) 1. Wo - ven in the sur - face a pre-mo-ni-tion of a land e - rupt - ing, a spar-kl-ing oc -  
2. See additional lyrics

P.M.

P.M.







[illegible]

**Interlude:**  
F#5

Guitar 2

f Guitar 1

G5 F5

(Guitar 2 Continued in notation)

4 4 7 (7) 2 2 2 4 H  
2 2 5 (5) 0 0 0 0

4 4 H 7 5 4  
2 2 H 5 3 2

4 4 7 (7) 2 2 2 4 H  
2 2 5 (5) 0 0 0 0

4 4 H H H H 5 3  
2 2 H H H H 3 1

F#5 A5 G5

Guitar 1

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 8 7 5  
0 6 0 5 3

Guitar 2

Continued in slashes

P.M. P.M.

4 8 7 5  
2 0 6 0 5 3

[illegible]







## Verse 4:

E

G5

4. Drift be - yond the sleep - ing, the moon is shift - in' shad - ows on her fig - ure.

Guitars 1 &amp; 2

P.M.

E

G5

Swamp - time lo - co - mo - tion, "I can't take it an - y - more.

P.M.

E

G5

Sun - light through the shut - ters, il - lu - mi - nat - ing mo - ment to the mo - ment.

P.M.

E

Buzz a ha - lo o - ver, (Spoken:) "God damn, (Sung:) swept a - way," she

P.M.

P.M.



## Chorus:

E5

E7+9

E5

shout - ed.

She love it.

Get in

a - way, -

First system of the chorus. The guitar staff features a melodic line with a wavy line indicating a vibrato or tremolo effect. The bass staff shows a rhythmic pattern with fret numbers 9, 9, 7, 7, 0, 0, 5, 7, (5) 7, 8, 8, 7, 7, 6, 6, 7, 7, 9, 9, 7, 7, 0, 0, 3, 5, (3) 5, 2, 4. The drum staff has a simple pattern of eighth notes.

E7+9

E5

E7+9

yeah! —

She shout - ed,

she love it,

Second system of the chorus. The guitar staff continues the melodic line with a wavy line. The bass staff shows fret numbers 0, 2, (2) (0), 9, 9, 5, 7, (5) 7, 8, 8, 7, 7, 6, 6, 7, 7, 9, 9, 7, 7, 0, 0, 12, 15, (12) 15. The drum staff has a simple pattern of eighth notes. A note in the guitar staff is marked "With bar".

E5

G5 G#5 G5 A5 Bb5

get in,

a - way. —

Third system of the chorus. The guitar staff features a melodic line with a wavy line. The bass staff shows fret numbers 9, 9, 3, 5, (3) 5, 2, 4, 5, 7. The drum staff has a simple pattern of eighth notes.

Slowly ♩ = 86

Bb5

8va

N.C.(E5)

Guitars 1 &amp; 2

loco

Feedback

Fourth system of the chorus. The guitar staff features a melodic line with a wavy line. The bass staff shows fret numbers (3). The drum staff has a simple pattern of eighth notes. The text "Feedback" is written above the guitar staff. The text "N.C.(E5) Guitars 1 & 2 loco" is written above the guitar staff. The text "P.M. - 4" is written below the guitar staff.



## Verse 5:

E5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 B5 B $\flat$ 5 A5 (E5) B $\flat$ 5 A5 G5 F $\sharp$ 5 B5 C5 B5 B $\flat$ 5

5. Plan - et - - - - - pret - ty - - - - - kill.

5. Plan - et - - - - - pret - ty - - - - - kill.

E5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 B5 B $\flat$ 5 A5 (E5) B $\flat$ 5 A5 N.C.

Moth - er - - - - - fuck - er hang me on the thrills.

Moth - er - - - - - fuck - er hang me on the thrills.

E5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 B5 B $\flat$ 5 A5 (E5) B $\flat$ 5 A5 G5 F $\sharp$ 5 B5 C5 B5 B $\flat$ 5

Psy - cho - - - - - hol - ic - - - - - slag.

Psy - cho - - - - - hol - ic - - - - - slag.

E5 B $\flat$ 5 A5 G5 F $\sharp$ 5 B $\flat$ 5 B5 B $\flat$ 5 A5 (E5) B $\flat$ 5 A5 N.C.

to - - - - - mor - row, yeah, is an - oth - er drag. - - - - - Yow!

to - - - - - mor - row, yeah, is an - oth - er drag. - - - - - Yow!

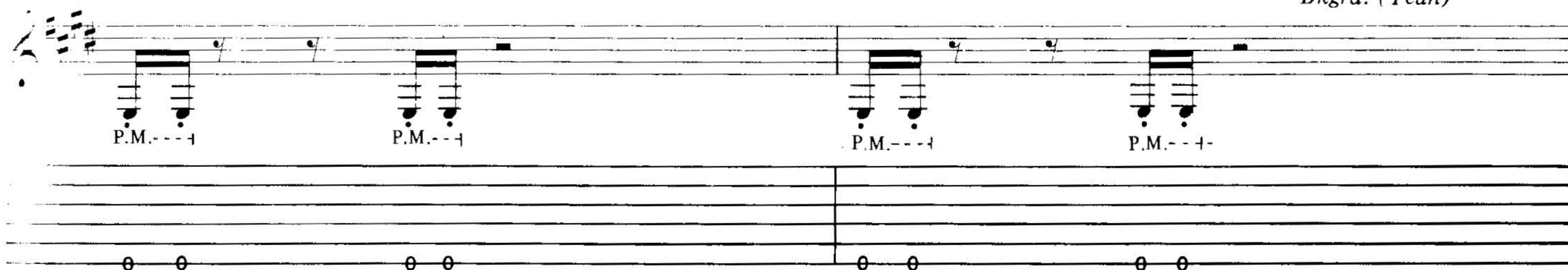


Verse 6:  
N.C.(E5)

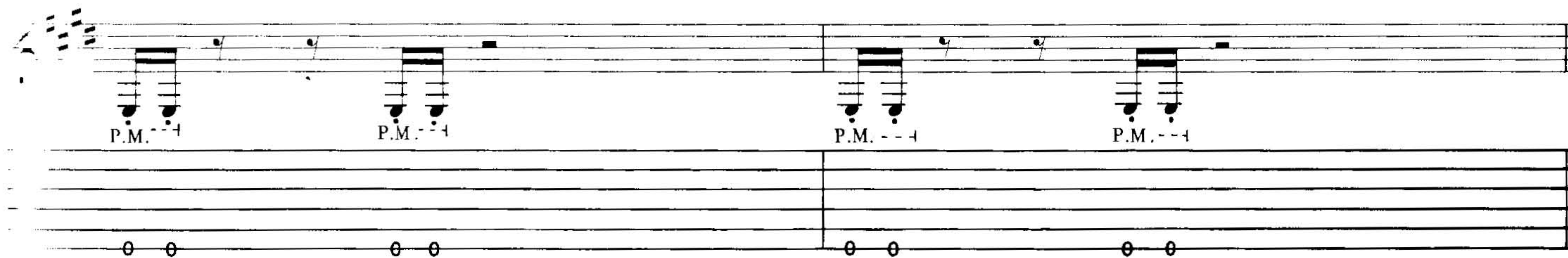


6. Pic - nic in the home - land, like a Je - sus Su - per - star, —

*Bkgrd: (Yeah)*

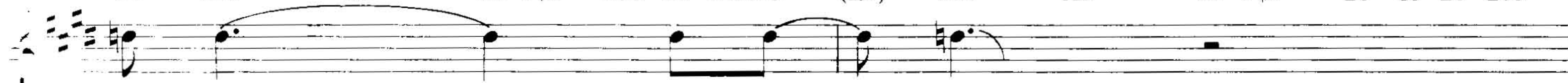


kiss me dead - ly ba - by, (*Baby*) yeah, I know who you are. — *Come on!*



Verse 7:

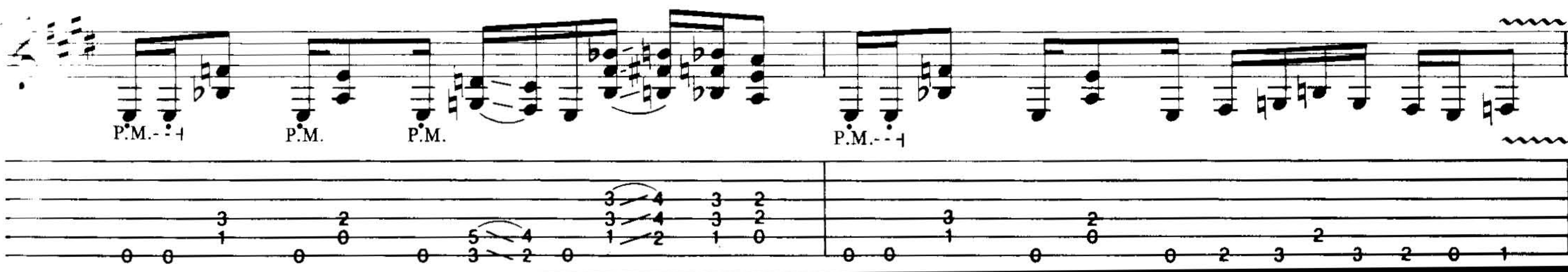
E5 Bb5 A5 G5 F#5 Bb5 B5 Bb5 A5 (E5) Bb5 A5 G5 F#5 B5 C5 B5 Bb5



7. Plan - et — pret - ty — kill.



Moth - er — fuck - er hang me on the thrills. —





*Outro:*  
N.C.(E5)

1. No small heav - en (hea - en), I got the left hand of the keep - er. A -  
 \*2. Time travel I'm bomb walkin' (walkin') I got a  
 time bomb the hero (hero). Yeah,

P.M. - - - -  
 P.M. - - - -  
 P.M. - - - -  
 P.M. - - - -

*\*Perform in similar rhythm as 1, with ad lib dialog.*

*Repeat and fade*

meet me in St. Lou - is, "God," a one way tick - et's cheap - er. A -  
 white get line down!! zombie fever (fever). Yeah!

P.M. - - - -  
 P.M. - - - -  
 P.M. - - - -  
 P.M. - - - -

*Additional lyrics*

*Verse 2:* I concentrate the midnight without the  
 Benefit of ceremony.  
 Whoever said "the one who strips your soul  
 Is the one that got away?"  
 A weather-beaten angel, descending to  
 Embrace the cemetery,  
 Got love so mystifying,  
 "God damn, swept away," she shouted.  
 (To Chorus)



# THUNDER KISS '65

15

Lyrics by  
ROB ZOMBIE

Music by  
WHITE ZOMBIE

Moderately fast ♩ = 116

Intro: No Chord  
Guitar 1

*f* With distortion

Enter drums/bass

A.H. ....

Verses:  
N.C.

1. Well, sweet (a) lit - tle sis - ta's high in hell cheat - 'n on a ha - lo.  
2.4. See additional lyrics

A.H.

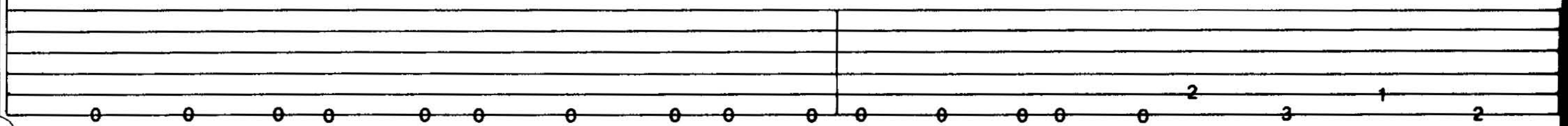




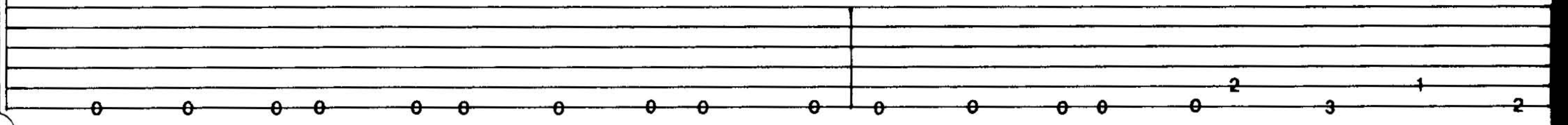
Grind in an od - ys - sey, - a hol - o - caust, a heart\_\_ kick - (a) on to - mor - row. An' a



break down ag - o - ny, - I said (a) ec - sta - sy\_\_ in o - ver - drive. - She come a



rid - in' on the world, - thun - der kiss - 'n, nine - teen six - ty\_\_





Chorus:  
Substitute Figure 1 (Guitar 2, Verse 2, simile Verse 3)

E5 E7+9 E5 E7+9 A5 G5

five, \_\_\_\_\_ yeah, \_\_\_\_\_ wow! \_\_\_\_\_

Guitar 2

*mf* Hold bend-----  
With distortion and wah

Figure 1

Guitar 2

*mf* Hold bend----- Hold bend-----

Grad. bend-----

A.H.



E5 E7+9 E5 E7+9 A5 G5

Five, \_\_\_\_\_ yeah, \_\_\_\_\_ wow! \_\_\_\_\_ This

8 7 6 5 4 3 2 1

14 15 14 (14) 12 7 5 7 5 7 (7) 5

E5 E7+9 E5 E7+9 A5 G5

de - mon warp \_\_\_\_\_ is com - ing a - live \_\_\_\_\_ in

8 7 6 5 4 3 2 1

Hold bend- - - - - Hold bend- - - - - Hold bend- - - - - Hold bend- - - - -

7 5 7 5 5 5 9 7 9 7 9 7 9 7 10 8 10 8 10 8 12 10 12 10 12 10 12 10 12 10 12 12



To Coda

E5 E7+9 E5 E7+9 A5 G5

nine - teen six - ty - five, five, — five.

8 7 6 2 0 5 6 7 2 0 7 5 0 3

14 12 12 12 12 12 12 12 12 12 15 15 (12 12) 14 (14)

Hold bend A.H.

With pre-recorded dialogue thru-out

A5 C5 Eb5 D5 G5 A5 G5 Ab5 G5 A5 C5 Eb5 D5 G5

2 5 0 8 7 (5) 5 (5) (7) 7 5 6 5 2 5 0 8 7 (5) 5

0 3 0 6 5 3 3 (3) 3 5 3 3 4 3 0 3 0 6 5 3 3

A5 G5 Ab5 G5 F#5 F#5

grad. dive -1½

(5) (7) 7 5 6 5 4 4 3 (3)

3 5 3 4 3 2 2 1 (1)

Wanna try me?

P.M. - - - - P.M. - - - -

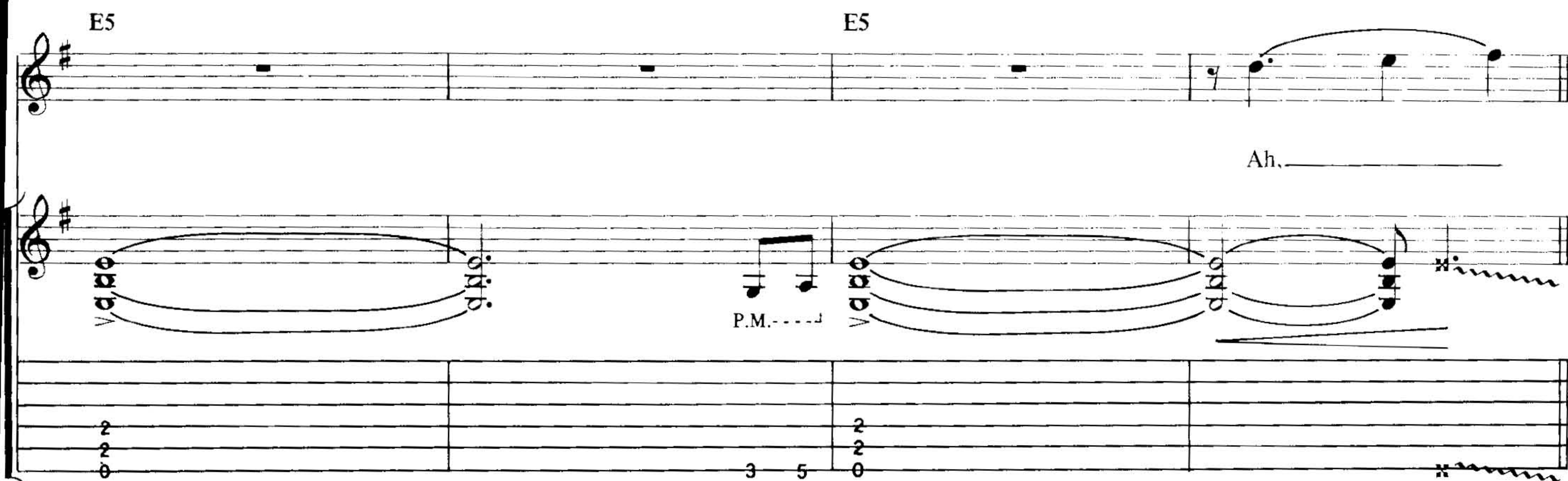
2 2 0 3 5 0 3 5



E5 E5

Ah, \_\_\_\_\_

P.M.-----



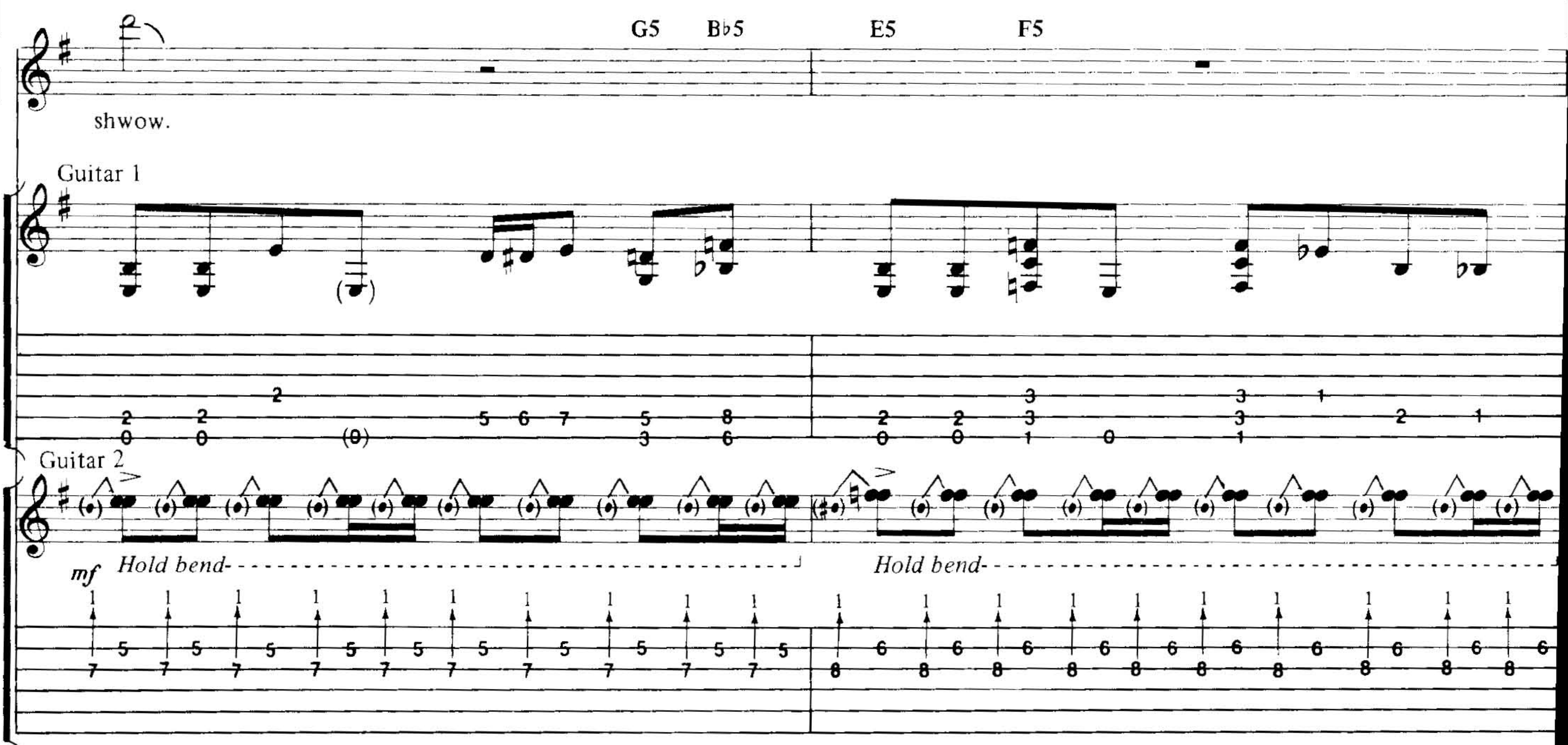
G5 Bb5 E5 F5

shwow.

Guitar 1

Guitar 2

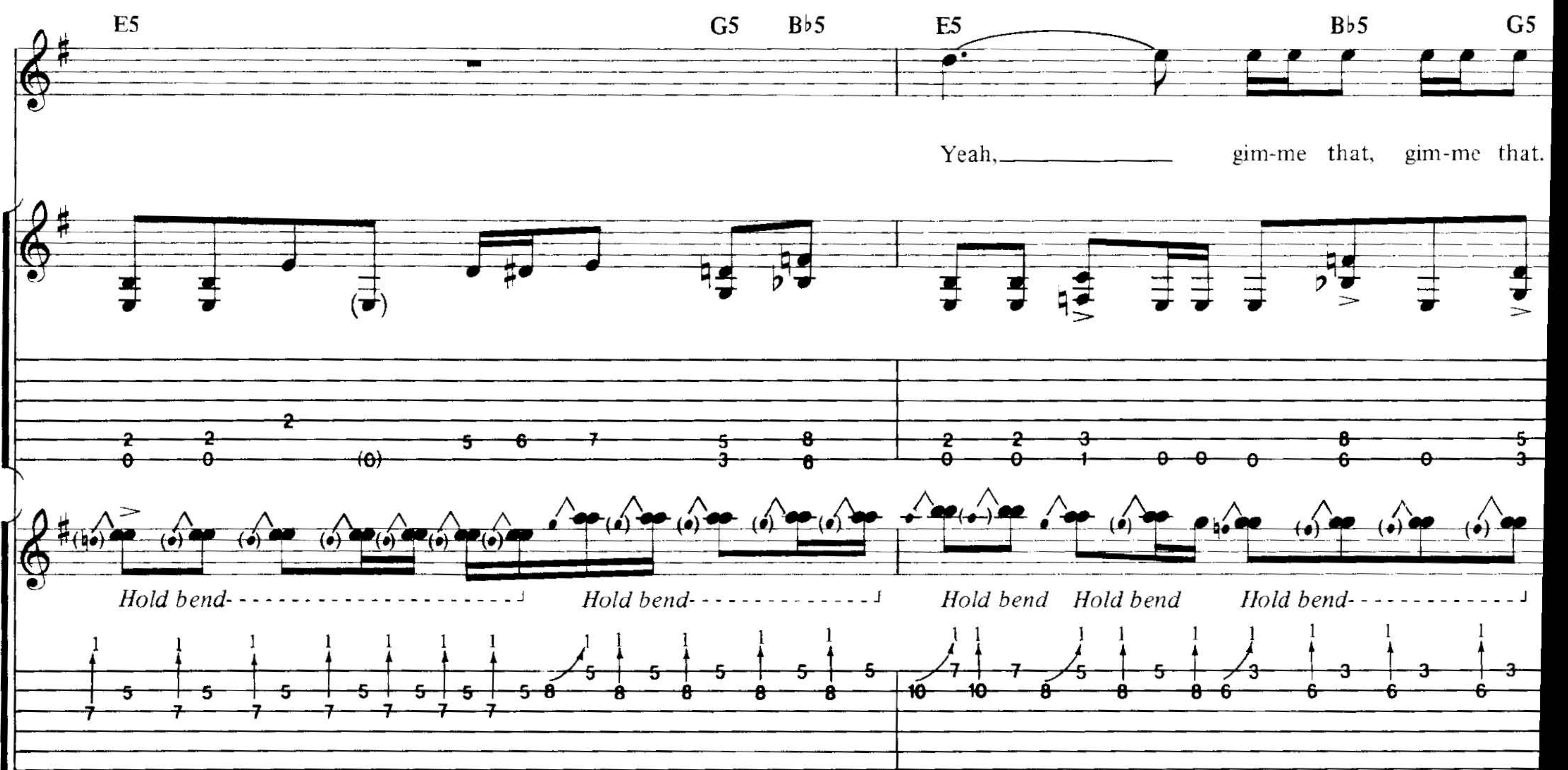
*mf* Hold bend----- Hold bend-----



E5 G5 Bb5 E5 Bb5 G5

Yeah, \_\_\_\_\_ gim-me that, gim-me that.

Hold bend----- Hold bend----- Hold bend Hold bend Hold bend-----





E5

G5

Bb5

E5

F5

Ow!

Grad. bend

Yeah. \_\_\_\_\_

3. Yeah,

Hold- - - - -

Hold bend- - - - -

8va- - - - -



## Verse:

E5 G5 A5 E5 G5 A5

roll - in' like a su - per - son - ic, an - oth - er fool that gets\_ down\_ on it.

2 2 5 5 7 2 2 5 5 7  
0 0 3 0 0 0 0 3 5 0 0 0 0 3 5

E5 G5 A5 E5 G5 F#5 F#5

Pig sweat a mil - lion miles, I got a heart, a - tom - ic style.

2 2 5 5 7 2 2 5 5 4 3  
0 0 3 0 0 0 0 3 5 0 0 0 0 3 2 1

E5 G5 A5 E5 G5 A5

Make it look cas - y, a, that's what I said. Blast

2 2 5 5 7 2 2 5 5 7  
0 0 3 0 0 0 0 3 5 0 0 0 0 3 5

E5 G5 A5 E5 G5 F#5 F#5

of si - lence ex - plodes in my head.

2 2 5 5 7 2 2 5 5 4 3  
0 0 3 0 0 0 0 3 5 0 0 0 0 3 2 1







E5 G5 F#5 F#5 E5 B5 Bb5 A5

now! Gim - me that, gim - me that now! Gim-me that, gim - me that

2 5 4 3 2 0 9 8 7

0 0 3 0 0 2 0 0 1 0 0 7 0 0 6 0 0 5

6 6 1 1 1 1 9 9 9

12 15 12 12 15 12 12 15 12 15 12 14 14 12 14 12 9 9 9

E5 G5 F5 G5 *D.S. al Coda* ☉

now! Gim-me that, gim-me that.

2 5 3 0 0 1 0 0 5

9 7 9 11 7 7 7 9 9 7 9 9

Coda ☉ F#5 F5

Guitar 1

Guitar 2

*Dive with ba*

4 4 4 4 4 3 3

2 2 2 2 2 1 1

4 4 4 4 3 (3) (3)



F#5                      F5                      F#5                      F5

*Dive with bar*

*With bar*

*Additional lyrics*

2. Livin' fast an' dyin' young like and endless poetry,  
 My motor psycho nightmare freak out inside of me.  
 My soul salvation, liberation on the drive,  
 The power of the blaster move me faster...
  
4. Step to the moonshine frenzy hail: The Resurrection,  
 What's new pussycat? Can you dig the satisfaction?  
 Well, you can't take it with you,  
 But you can in overdrive.  
 Yeah, some like it hot an' twist'n...







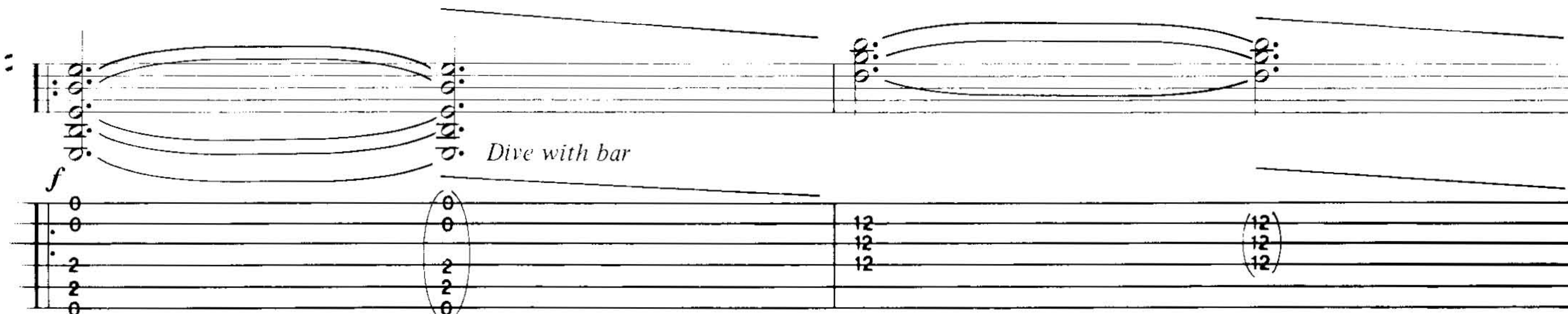
## Verses 1 &amp; 2:

E5

Em7



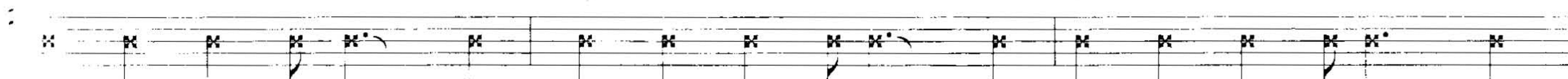
1. Move me in the si - lence, bal - tic - a mo - tor - way.  
 2. See additional lyrics



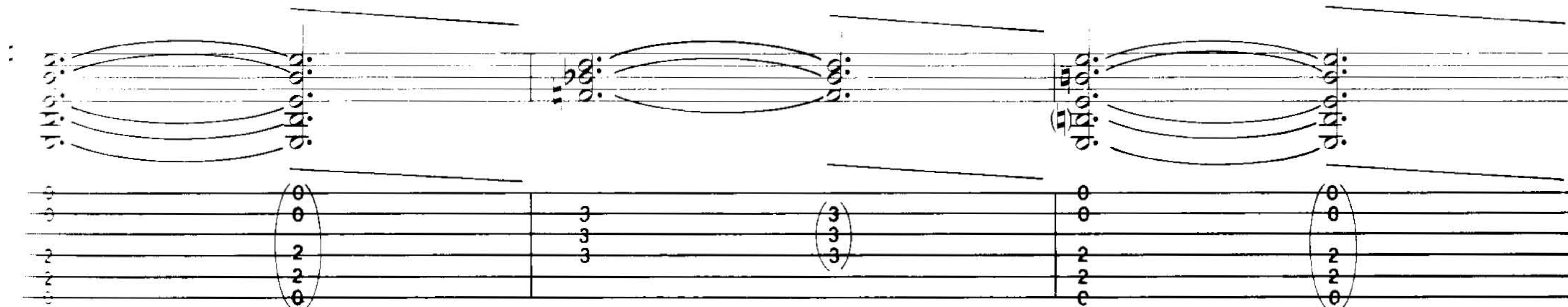
E5

B $\natural$ /E

E5



ag me on the edge be - fore I fall a - way. A - poc - a - lypse is dawn - ing,

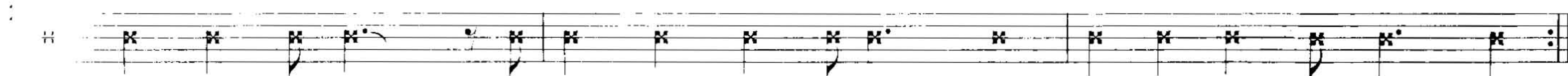


Substitute Rhythm Fill 2 on Verse 2 (Guitar 1)

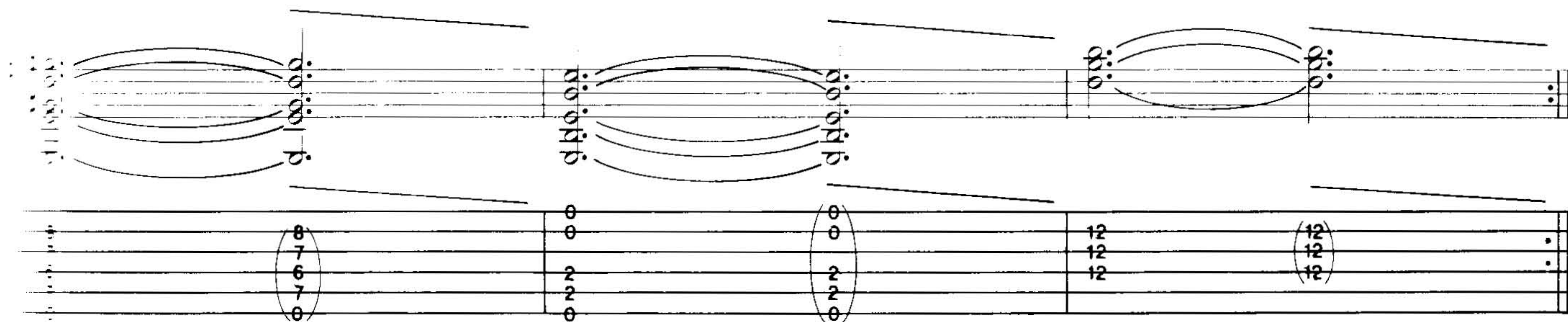
E5

Substitute Rhythm Fill 2 on Verse 2 (Guitar 1)

Em7

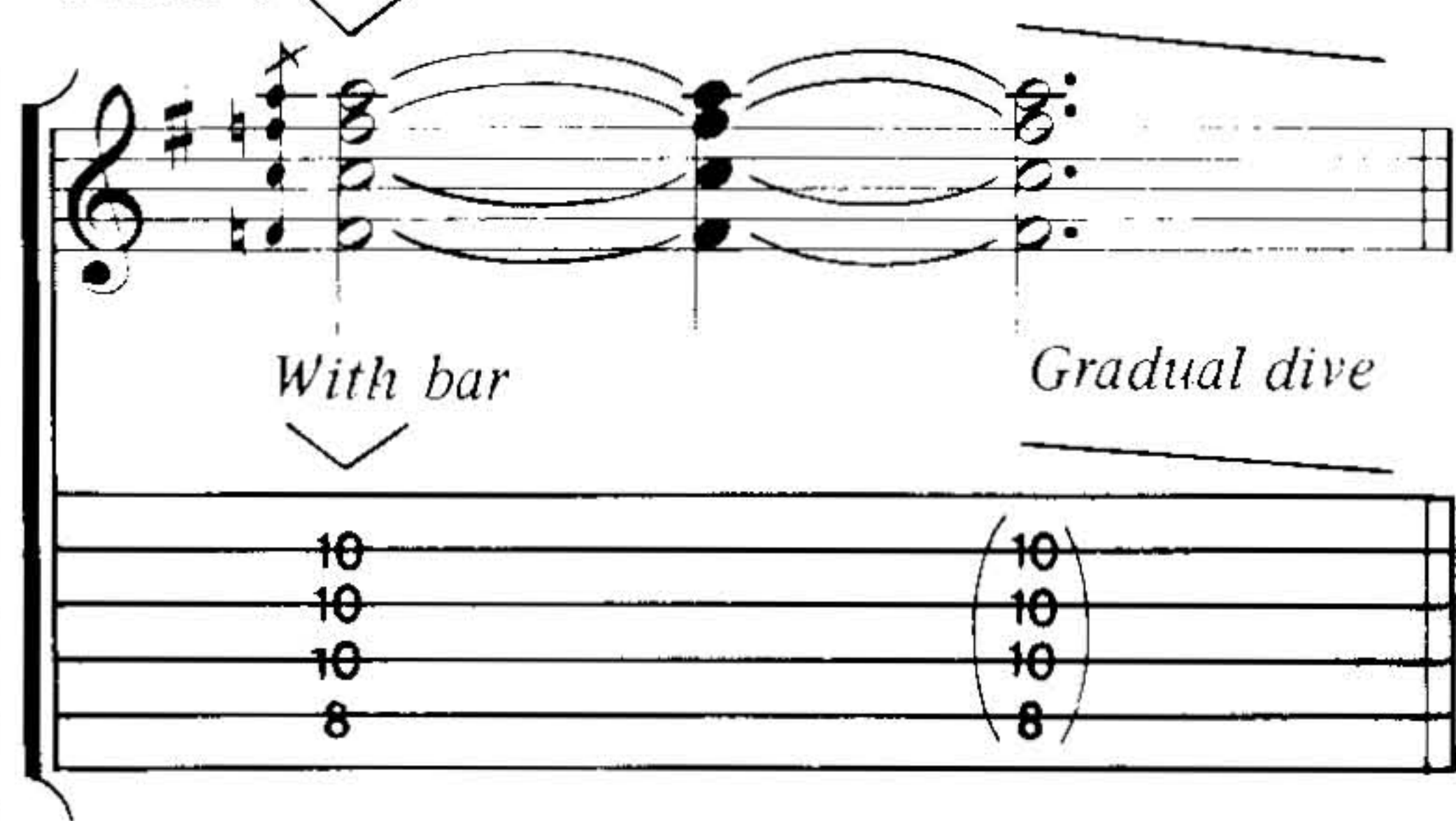


tion's on the mile. A can - do rev - o - lu - tion, earth to the Riv - er Nile



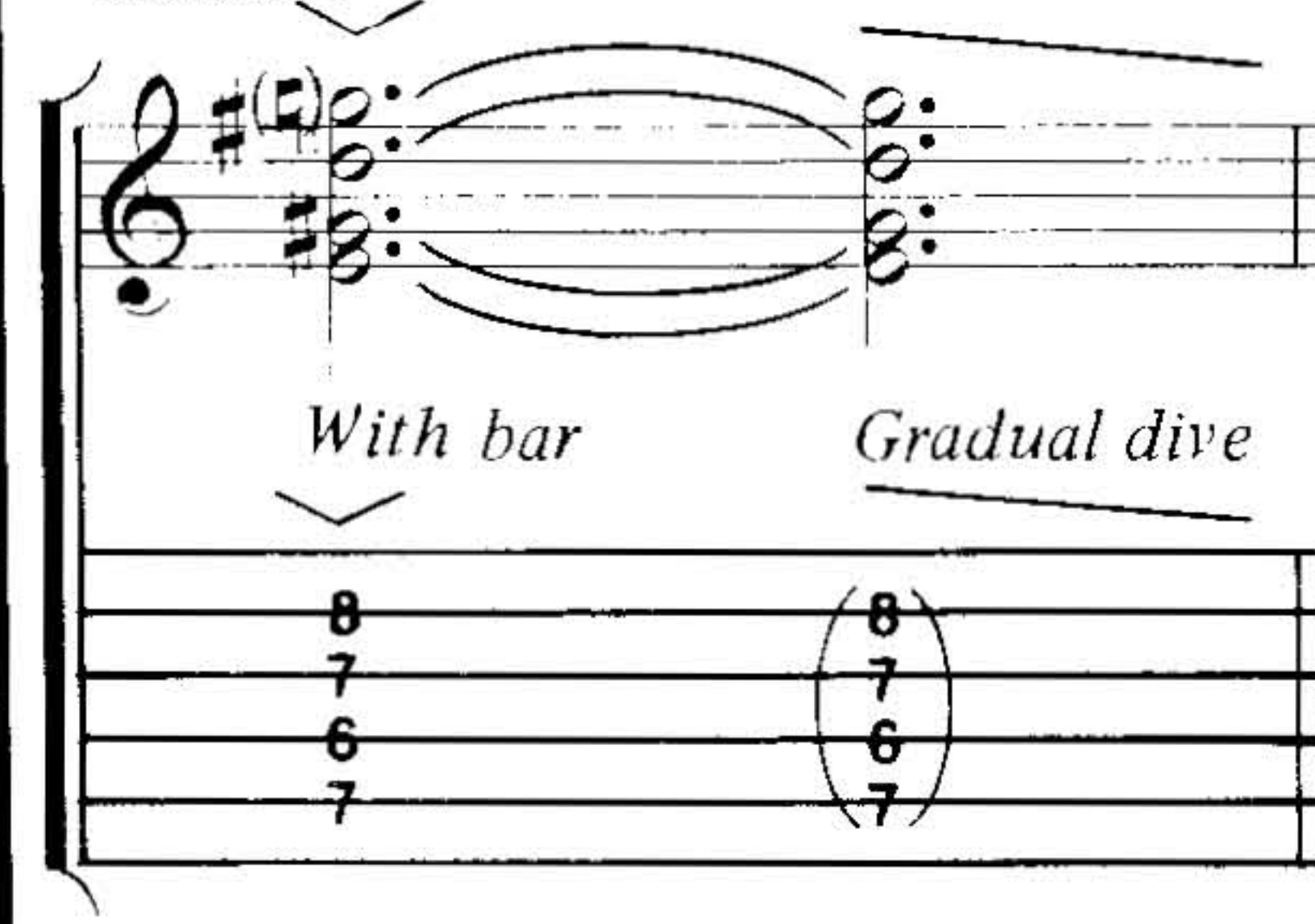
## Rhythm Fill 1:

Guitar 1



## Rhythm Fill 2:

Guitar 1





Chorus:  
N.C.

Sweet - en the ride, — black sun - shine. Sweet - en the ride, — yeah.

Sweet - en the ride, — black sun - shine. Sweet - en the ride, — yeah. Sweet - en the ride, — yeah.

Guitar 2: G5, F5, F#5, G5, G#5, G5, F5, F#5, G5, G#5

Guitar 1

Guitar 2: D5, E5, D5, E5, Bb5, A5, D5, E5

With bar

Guitar 1: Rhythm Figure 1



E5 F#5 G5 D5 E5 D5 E5 Bb5 A5 D5 E5

5 3 6

*End Rhythm Figure 1*

P.M.-----4

E5 F#5 G5 D5 E5 D5 E5 Bb5 A5

With bar

D5 E5 D5 E5 F#5 G5 D5 E5

3

D5 E5 Bb5 A5 D5 E5 D5 E5 F#5 G5

Wide and fast vibrato

With bar



Verses 3, 4 & 5:  
N.C.(E7+9)

Musical staff with notes and rests.

3. Slide in - to I said a for - ty four, — cool heart can - a hyp - no -  
4.&5. See additional lyrics

Musical staff with notes and rests. P.M. is indicated below the staff.

Musical staff with notes and rests. P.M. is indicated below the staff.

w/Fill 1

Musical staff with notes and rests.

tize. — Dream in - to in - fin - i - ty, — I

Musical staff with notes and rests. P.M. is indicated below the staff.

Musical staff with notes and rests. P.M. is indicated below the staff.

1. 2. W/Fill 2 E7+9 To Coda

Musical staff with notes and rests.

turned the love — to lies. — (Check out!)

Musical staff with notes and rests. P.M. is indicated below the staff.

Musical staff with notes and rests. P.M. is indicated below the staff.

Fill 1:  
Guitar 2  
8va-  
f  
Musical staff with notes and rests.

Fill 2:  
Guitar 2  
8va-  
Musical staff with notes and rests.







**Verse 6:**

N.C.

N.C.



6. *Stare in - to the T. V., kiss off— the pain. Won - der - land is fall - ing, no sing,— no rain.*

P.M.-

[illegible][illegible]

Mo men-tar-y dam-age in-to\_\_\_\_\_ the high, drift me to the cir-cuit\_\_\_\_\_ sky.

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, with some notes beamed together in groups of four. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F

P.M.

**Guitar solo III:**

*With Riff A (Guitar 1, 2 times)*

N.C.

Guitar 2

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, starting on G4 and ascending to D5, then descending back to G4. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes, starting on G4 and ascending to D5, then descending back to G4. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108

15	15	15	15	15	15	15	15	15	15	15	15	11	11	11	11	11	11	11	11	11	11	11	11
13	13	13	13	13	13	13	13	13	13	13	13	10	10	10	10	10	10	10	10	10	10	10	10
14	14	14	14	14	14	14	14	14	14	14	14	11	11	11	11	11	11	11	11	11	11	11	11



Half-time

E5

F5 E5

F5

Bar 2

Feedback

2

(2)

F5 E5

&gt; Pick sl.

Random feedback

Bar 2 tacet

Finally nothing moves. High noon. Blacktop rolling below

Bar 1

the asphalt

drive.



A concrete fascination scraping the edge of nothing.

P.M.-----|\*-----|P.M.-----|

\*With harmonizer effect at 1 octave.

C5 F5 N.C. E5

This is black sunshine.

Guitar 2

divisi

Guitar 1

P.M.-----|

### Additional lyrics

#### Verse 2:

Cry a river cosmic, moon in Scorpio.  
 Feel her body breath, acid radio.  
 Tell me that you like it, move to the speed of sound.  
 (To Chorus)

#### Verse 4:

Crawl across the water, wave and sink into the sea.  
 Reflecting out to everything, shout you can never be.  
 Check out!!  
 (To Guitar solo II)

#### Verse 5:

To the devil a daughter comes two-thousand worlds away.  
 Born to lose the love you choose,  
 Destroy another day. Check out!!  
 (To Coda ♪)



# SOUL-CRUSHER

35

Lyrics by  
B ZOMBIE

Music by  
WHITE ZOMBIE

Fast ♩ = 158

No Chord  
Guitar 1

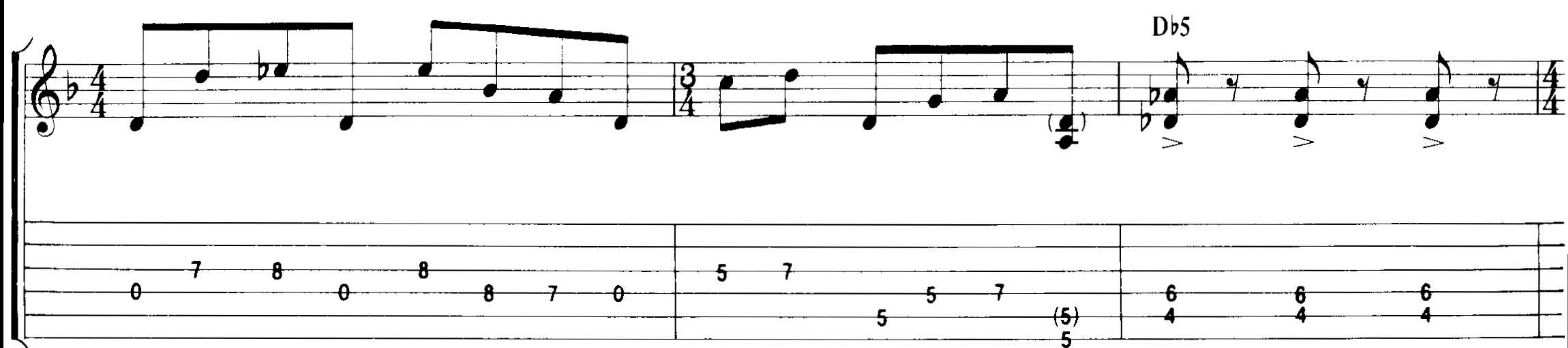
Intro:

(Spoken: Drop it buster

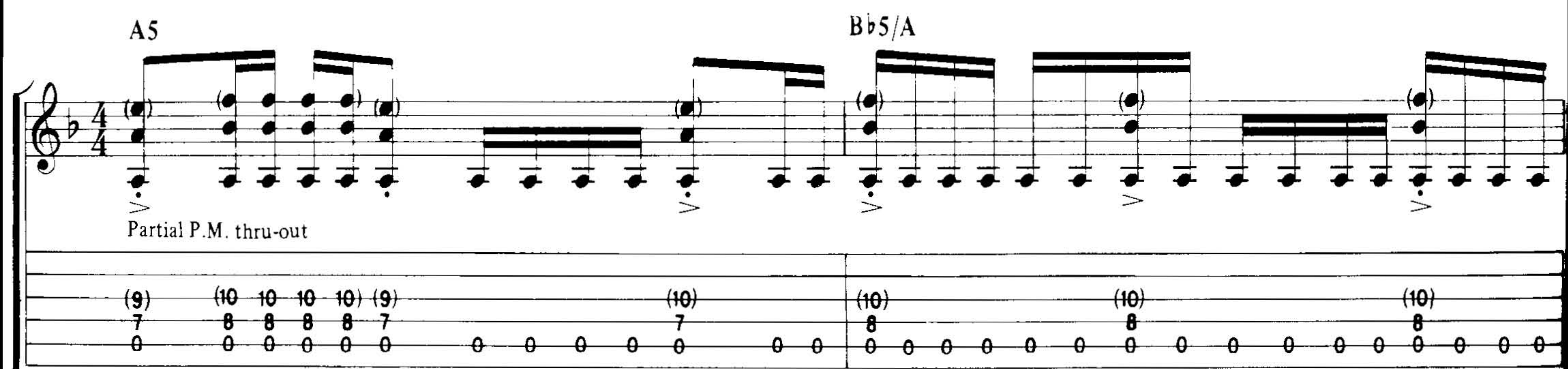
*mf*  
With distortion

Musical score for guitar, featuring a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The score includes a spoken introduction and a guitar solo section. The guitar solo is marked with a dynamic of *mf* and the instruction "With distortion". The solo is composed of several measures, each containing a sequence of notes and rests, with some measures featuring a 3/4 time signature change. The notes are written in a shorthand notation, with numbers 0, 7, 8, 5, 6, and 8 indicating fret positions. The solo is divided into four systems, each with a treble clef staff and a corresponding guitar staff. The first system includes a spoken introduction: "(Spoken: Drop it buster". The guitar solo begins with a measure of 4/4 time, followed by a measure of 3/4 time, and then a measure of 4/4 time. The solo continues with a series of measures, each containing a sequence of notes and rests, with some measures featuring a 3/4 time signature change. The notes are written in a shorthand notation, with numbers 0, 7, 8, 5, 6, and 8 indicating fret positions. The solo is divided into four systems, each with a treble clef staff and a corresponding guitar staff. The first system includes a spoken introduction: "(Spoken: Drop it buster". The guitar solo begins with a measure of 4/4 time, followed by a measure of 3/4 time, and then a measure of 4/4 time. The solo continues with a series of measures, each containing a sequence of notes and rests, with some measures featuring a 3/4 time signature change. The notes are written in a shorthand notation, with numbers 0, 7, 8, 5, 6, and 8 indicating fret positions.

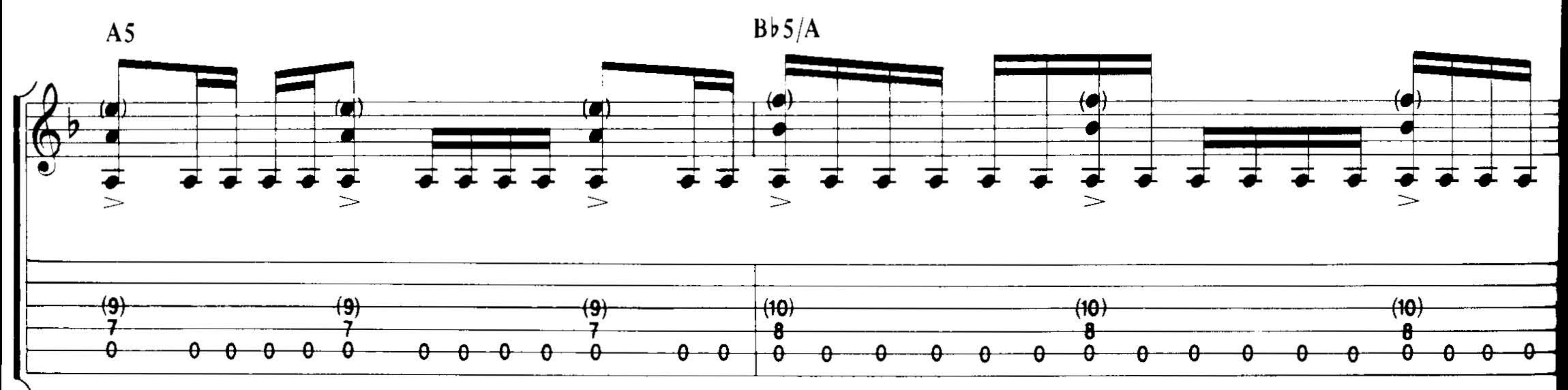




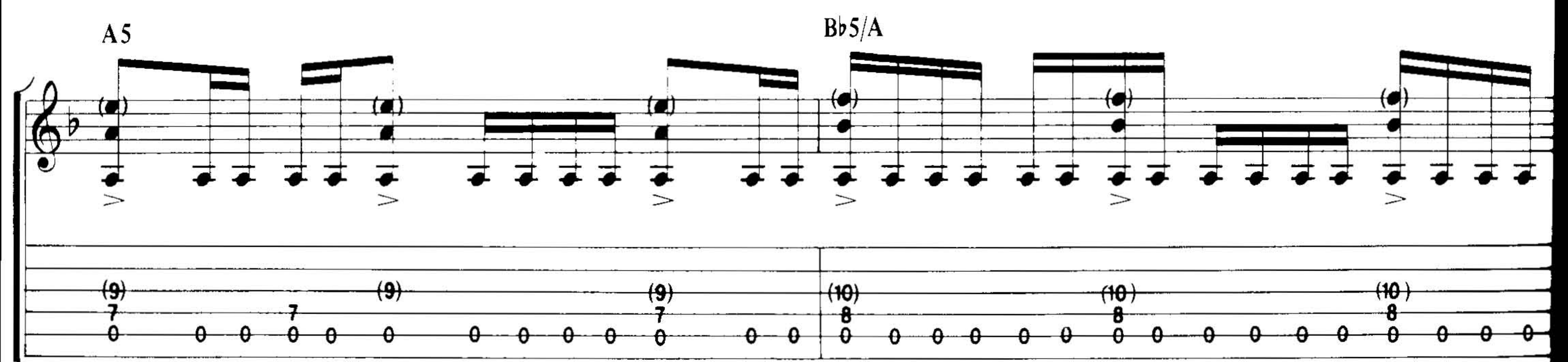
First system of musical notation. The top staff is in 4/4 time, with a key signature of one flat (Bb). It contains a melodic line with eighth and quarter notes. The bottom staff shows fret numbers: 0 7 8 0 8 8 7 0 in the first measure, 5 7 5 5 7 (5) 5 in the second, and 6 6 6 4 4 4 in the third. A chord label "Db5" is positioned above the third measure.



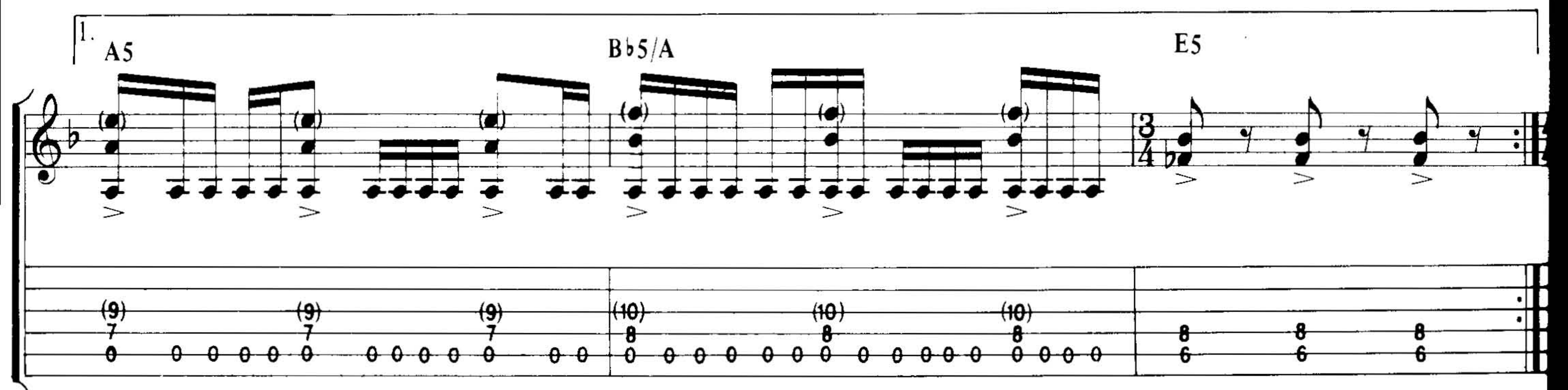
Second system of musical notation. The top staff is in 4/4 time, with a key signature of one flat (Bb). It contains a melodic line with eighth and quarter notes. The bottom staff shows fret numbers: (9) 7 0, (10) 8 0, 10 8 0, 10 8 0, (9) 7 0, 0 0 0 0 0 0, (10) 7 0, 0 0, (10) 8 0, 0 0 0 0 0 0, (10) 8 0, 0 0 0 0 0 0, (10) 8 0, 0 0 0 0 0 0. Chord labels "A5" and "Bb5/A" are positioned above the first and second measures respectively. The text "Partial P.M. thru-out" is written below the first measure.



Third system of musical notation. The top staff is in 4/4 time, with a key signature of one flat (Bb). It contains a melodic line with eighth and quarter notes. The bottom staff shows fret numbers: (9) 7 0, 0 0 0 0 0 0, (9) 7 0, 0 0 0 0 0 0, (9) 7 0, 0 0, (10) 8 0, 0 0 0 0 0 0, (10) 8 0, 0 0 0 0 0 0, (10) 8 0, 0 0 0 0 0 0. Chord labels "A5" and "Bb5/A" are positioned above the first and second measures respectively.



Fourth system of musical notation. The top staff is in 4/4 time, with a key signature of one flat (Bb). It contains a melodic line with eighth and quarter notes. The bottom staff shows fret numbers: (9) 7 0, 0 0 0 0 0 0, (9) 7 0, 0 0 0 0 0 0, (9) 7 0, 0 0, (10) 8 0, 0 0 0 0 0 0, (10) 8 0, 0 0 0 0 0 0, (10) 8 0, 0 0 0 0 0 0. Chord labels "A5" and "Bb5/A" are positioned above the first and second measures respectively.



Fifth system of musical notation. The top staff is in 4/4 time, with a key signature of one flat (Bb). It contains a melodic line with eighth and quarter notes. The bottom staff shows fret numbers: (9) 7 0, 0 0 0 0 0 0, (9) 7 0, 0 0 0 0 0 0, (9) 7 0, 0 0, (10) 8 0, 0 0 0 0 0 0, (10) 8 0, 0 0 0 0 0 0, (10) 8 0, 0 0 0 0 0 0. Chord labels "A5", "Bb5/A", and "E5" are positioned above the first, second, and third measures respectively. The system concludes with a double bar line and repeat dots.



2. A5 Bb5/A

Verses 1 & 2:  
Eb5 D5

Yeah. \_\_\_\_\_ 1.2. A - leath - er neck - 'n'

(9) (9) (9) (10) (10) (10)

7 7 7 8 8 8

0 0 0 0 0 0

C5 D5 Ab5 Eb5 D5 C5 D5 Eb5 D5

down the street— like, a, “Hey, I’m a joy rid - in’ like a bad dog.—

5 7 7 7 8 7 7 7 7 7 7 7 5 7 7 7 8 7 7 7 7 7 7 7

3 5 5 5 6 5 5 5 5 5 5 5 3 5 5 5 6 5 6 5 5 5 5 5

4 4 4 4

C5 D5 Ab5 Eb5 D5 1. C5 D5 Gb5 F5 2. C5 D5 Gb5 F5

Well, c’ - mon— “Burn in.” \_\_\_\_\_ 3. A

5 7 7 7 8 7 7 7 7 7 7 7 5 7 7 7 5 7 7 7 5 7 7 7

3 5 5 5 6 5 5 5 5 5 5 5 3 5 5 5 4 3 3 5 5 5 4 3

4 4 4 4 6 5 5 5 5 5 5 5 2 1 2 2 1



Verses 3 & 4:  
E5

D5 E5 D5 E5

(3.) de - mon got my soul 'n I said to the driv - er, c' - mon speed kills.  
4. See additional lyrics

Musical notation for the first system, including a vocal line with lyrics, a guitar line, and a bass line with fret numbers.

With Fill 1 (Guitar 2)

N.C.

E5

D5 E5 D5 E5

I'm a - live, yeah, in my dur - an - go nine - ty - five.

Musical notation for the second system, including a vocal line with lyrics, a guitar line, and a bass line with fret numbers.

Substitute Rhythm Fill 1 on Verse 4 (Guitar 1)

A5 G5 A5 Bb5 A5 G5 A5

Y - yeah! Ca - si - no on the edge, she move

Musical notation for the third system, including a vocal line with lyrics, a guitar line, and a bass line with fret numbers.

Fill 1  
Guitar 2

Musical notation for the Fill 1 guitar part, showing a melodic line and a bass line with fret numbers.

Rhythm Fill 1  
Guitar 1

Musical notation for the Rhythm Fill 1 guitar part, showing a rhythmic line and a bass line with fret numbers.



With Fill 2 (Guitar 2)  
N.C.

D5 E5 D5 E5

— like a twist - er. Grav - i - ty crank so - lo, my sist - a.

The musical score is divided into three systems. The first system contains the vocal melody and guitar accompaniment. The vocal melody is written on a single staff with lyrics underneath. The guitar accompaniment is written on a single staff with chords D5, E5, D5, and E5 indicated above the first four measures. The second system continues the vocal melody and guitar accompaniment. The third system features a guitar solo with a fretboard diagram showing fingerings for the first two measures (7-9-7, 9-7-5, 9-7-5) and the third measure (5-7-5). The solo is written on a single staff with a key signature of one flat and a 4/4 time signature.

With Fill 1 (Guitar 2)

E5 D5 E5 D5 E5

C' - mon, \_\_\_\_\_ she said, a, "Take me a - way, \_\_\_\_\_ a - way, \_\_\_\_\_ a - way.

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics are written below the staff. The bottom staff is a guitar tablature with six lines. The notes are written as numbers on the lines. The tablature is aligned with the melody above it.

Substitute Fill 3 on Verse 4  
Guitar 1  
N.C.

1. E5 D5 C5 Ab5

Shout!

*Fill 2*  
Guitar 2

*mf*

7 9 7 9 8 7 5 7

*Fill 3*  
Guitar 1



2. Verse 5: F#5

(Spoken:) 5. Burn - ing like fat in the fire. The smell of red,

The musical score for Verse 5 consists of three staves. The top staff is a vocal melody in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and quarter notes, including a half note F#5. The lyrics are written below the staff: "(Spoken:) 5. Burn - ing like fat in the fire. The smell of red,". The middle staff is a guitar accompaniment in treble clef, featuring a series of chords and single notes, with some notes marked with an accent (>). The bottom staff is a guitar fretboard diagram showing the fret numbers for the left hand: 0, 2, 2, 2, 4, 2, 0, 2, 3, 0, 4, 2, 0, 2, 2, 2, 4, 2, 0, 2.

red groove - ie screamed\_ meg - a - flow. A stalk - ing,



A5 B5 C5 C#5 F#5

ground with - out prey. — A flash of sup - er - sti - tion

0 2 2 2 2 0 1 2 0 2 5 3 6 4 0 2 2 2 2 0 2

B5 A5

whimp - er - ing like a crip - pled an - i - mal. Dogs — of the soul crash -

3 0 2 0 2 2 2 2 0 2 3 0 2 2 2 0

2 4

er pull - ing clos - er like the blue steel — jaws — of

0 2 2 2 2 0 2 3 0 2 0 2 2 2 2 0 0

B5 Bb5 A5 B5 Bb5 A5 E5

hell. 6. Yeah, dig - gin' in my heart I find a

9 7 9 8 7 9 8 7 0 0 0 0 9 9 9 7 0



D5 E5 D5 E5

N.C.

hu - man gen - e - ra - tor, — Duke of N. Y., see, — yeah! E - lim - i - na - tor.

E5

D5 E5 D5 E5

A5 G5

All you — need — is love. — Y - yeah! —

A5 B♭5 A5 G5 A5 E5

D5 E5 D5 E5

— Like a cool an' a cra - zy freak — mach - ine, — she twanged off —

N.C.

E5

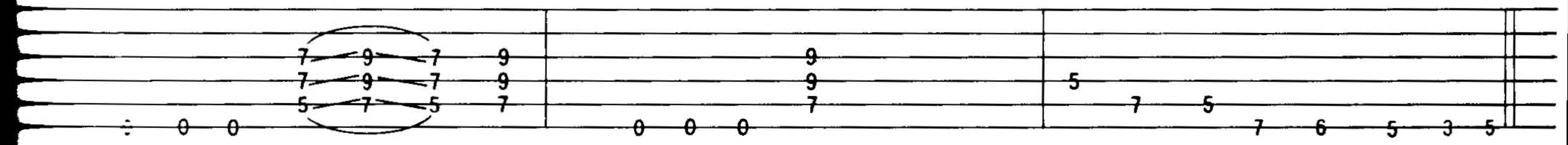
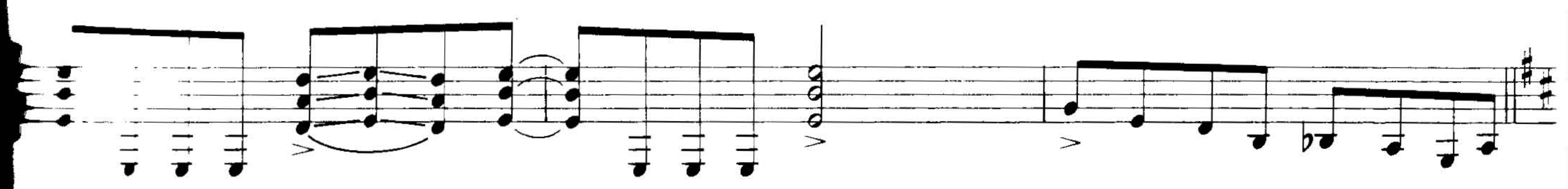
— an' (a) out like I nev - er seen. — I'm gon - na take her,



D5 E5 D5 E5 N.C.



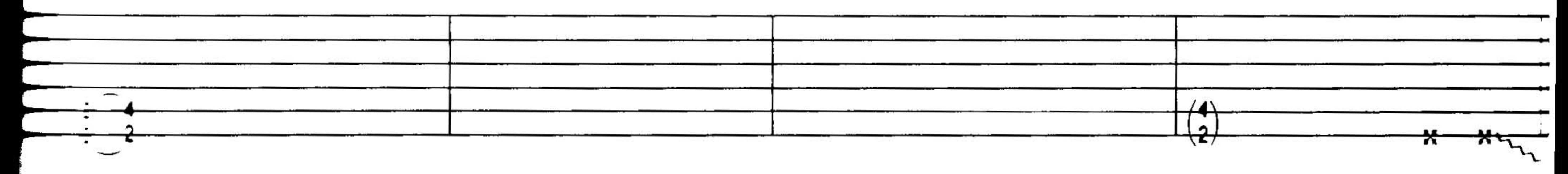
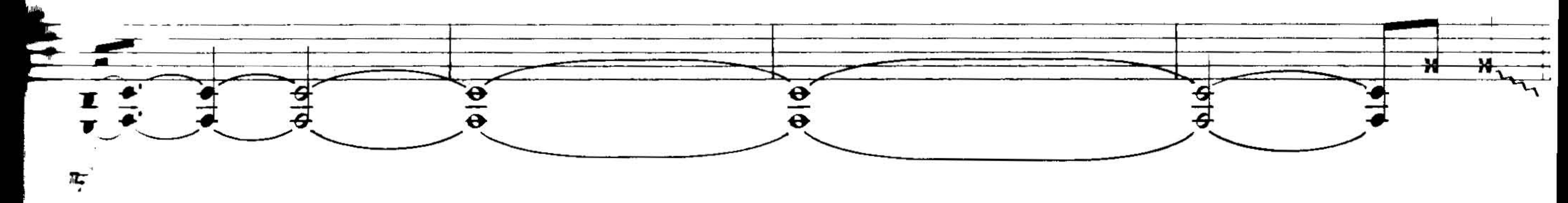
gon - na take her down, an' down, an' down. Watch out!



♩ = 110  
E5 E5



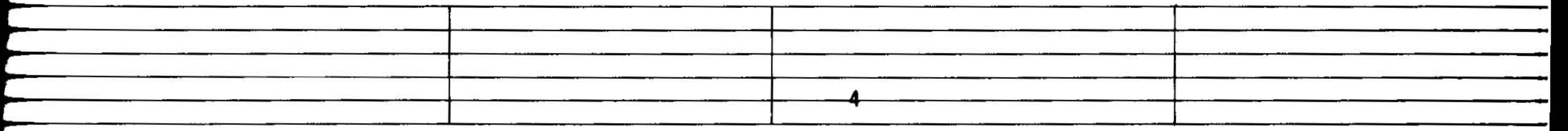
7. Yeah,



Lead Figure 1  
Guitar 2



*mp* *mf*  
With distortion





Verses 7 & 8:

F#5 G5 F#5 G5

shack - in' out in - to my skin, (a) flesh n' waves (a) they\_ (a) be - gin.

8. See additional lyrics

*mf*

F#5 G5 Bb5 A5

I'm go - in' out, like a hol - i - day. Shout it!



F#5 G5 F#5 G5

Then my mind gen - e - rate a weep - y young "D" to term - i - nate.

0 2 0 2 0 2 0 2 5 3

6 6 6 6 6 6 6 6 7 6 6 6 6 6 6 6

F#5 G5 F#5 Bb5 A5 F#5 G5 E5

1. k-in' a trip, I said, "Straight to hell." Shout it!

0 2 0 2 0 2 0 2 3 0 2 0 2 0 2 0 2 8 7 0 2 0 2 0 2 0 2 3 4 3 6

Rhythm Figure 1

6 6 6 6 6 6 6 6 10 9 4 4 4 4 4 4 4 4 8 7 0 2 0 2 0 2 0 2 5 2 0



(F#5)                      G5 (F#5)                      G5 E5 (F#5)                      G5 (F#5)                      G5 E5

Yeah, — a



Verse 9:

F#5 Bb5 A5 F#5 G5

hell. Shout it! 9. Think-in' (a) that (a) when she's dead

4 4 4 4 8 7  
2 0 2 0 2 6 5

4 4 4 4 5  
0 2 0 2 0 2 3

F#5 G5 F#5 G5

her spir - it go up to the sky. Dev - il come (a) step-pin', brain - i - ac (a) look-in'

4 4 4 4 5  
2 0 2 0 2 0 2 3

4 4 4 4 5  
0 2 0 2 0 2 0 2 3

Band tacet = 158 *Outro:*  
F#5 Bb5 A5 N.C. N.C.

low. Yeah!

2 4 3 4

4 4 4 4 8 7  
0 2 0 2 0 2 6 5

7 8 8 5 7 5 6 7 8 8 8 7 0  
0 0 8 7 0 5 5 6 6 0 0 8 7 0



The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains four measures of whole rests. The middle staff is a treble clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music. The first measure is a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second measure is a quarter note C5, followed by a quarter note D5, and a quarter note E5. The third measure is a quarter note F5, followed by a quarter note G5, and a quarter note A5. The fourth measure is a quarter note Bb5, followed by a quarter note C6, and a quarter note D6. The bottom staff is a bass clef with a key signature of one flat and a 3/4 time signature. It contains four measures of music. The first measure is a quarter note G2, followed by a quarter note A2, and a quarter note Bb2. The second measure is a quarter note C3, followed by a quarter note D3, and a quarter note E3. The third measure is a quarter note F3, followed by a quarter note G3, and a quarter note A3. The fourth measure is a quarter note Bb3, followed by a quarter note C4, and a quarter note D4. The lyrics "The Rose Tree" are written below the bottom staff.

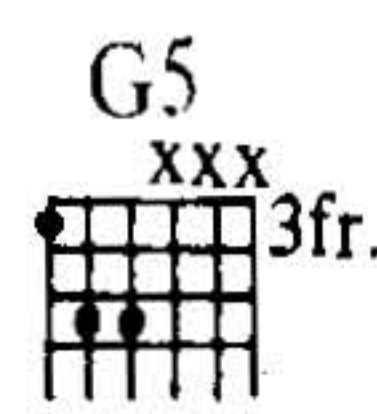
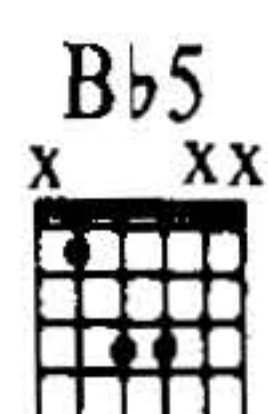
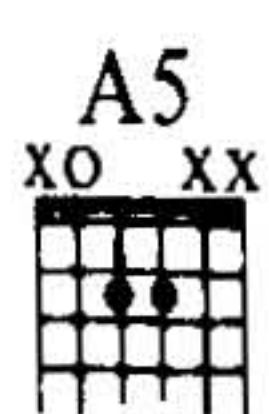
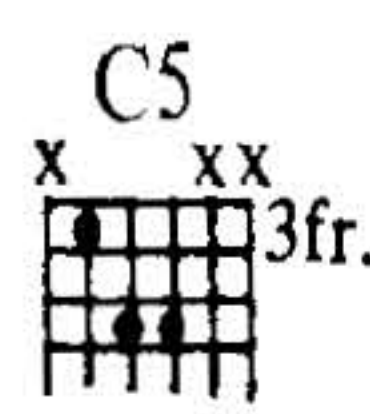
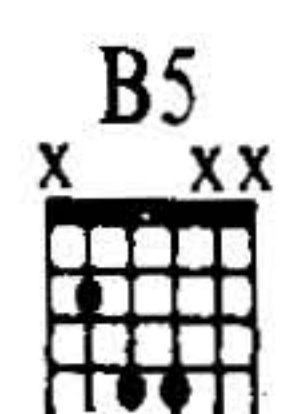
The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is a treble clef in 3/4 time, with a key signature of one flat (Bb). It features a first ending (1. Ab5) and a second ending (2. Ab5). The middle staff is a treble clef in 3/4 time, with a key signature of one flat (Bb). It contains the main melody of the song, including a chorus section. The bottom staff is a bass clef in 3/4 time, with a key signature of one flat (Bb). It contains the bass line, including a chorus section. The score is written in a standard musical notation style, with notes, rests, and bar lines. The first ending and second ending are marked with "1." and "2." respectively. The key signature is indicated by a flat symbol (b) on the B line of the treble clef. The time signature is 3/4. The song title "The Rose Tree" is written at the top of the page.

### *Additional Lyrics*

4. I'm deadlly on the eyes, an astro-syder, baby.  
A power-trippin', no, no, no, maybe.  
Come on angel trumpets again, yeah!  
Mothe-fucker scream, "Horror-show"!  
Time a diamond ass right on my line...
8. Real country dark, the street,  
Hog the road, swamp the beat.  
She gonna know just what I mean, yeah.  
Trip back on the serpent move,  
Z-man slowly bang the groove.  
Takin' a trip, "A real kick" to hell...



Music by  
**WHITE ZOMBIE**



**Intro:** No Chord  
Guitars 1 & 2

Intro: No Chord  
Guitars 1 & 2

The image shows a musical score for guitar introduction. It features two staves. The top staff is in treble clef, 2/4 time, with a key signature of one flat (Bb). It contains a series of eighth notes, mostly beamed in pairs, with a final measure containing a Bb5 chord. The bottom staff is in bass clef and contains a series of eighth notes, mostly beamed in pairs, with a final measure containing a Bb5 chord. The score is marked with a forte (f) dynamic and a 'P.M.' (Palm Mute) instruction. The text 'Intro: No Chord' and 'Guitars 1 & 2' is written above the staves.

[illegible]

1.

Ab5 G5 Eb5 D5 Eb5 D5 Ab5 G5 Eb5 D5

P.M.--- P.M.--- P.M.----- P.M.--- P.M.--- P.M.-----

9 8 8 7 6 5 0 0 6 5 0 3 0 2 0 3 6 5 0 0 9 8 8 7 6 5 0 0 6 5 0 3 0 2 0 3 0



Guitars 1 & 2

B $\flat$ 5 A5 B $\flat$ 5 G5 G $\sharp$ 5 A5 B $\flat$ 5 A5 B $\flat$ 5 G5 G $\sharp$ 5 A5 B $\flat$ 5 A5 B $\flat$ 5

P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - -

Verses 1, 2 & 5:

G5 A5 G5 A5 B $\flat$ 5 G5 A5 G5 A5 B $\flat$ 5

(Spoken)How big is life?— Can it ride like a but-ter - fly? Star in the dust.— Rock-et man, su - per sky.  
(2.) & 5. See additional lyrics

P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - -

G5 A5 G5 A5 B $\flat$ 5 G5 A5 G5 A5 B $\flat$ 5

Sug-ar the hill,— ex - plode— and nev - er die. I think I will.— Come on,— take it.

P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - -

Chorus:

G5 A5 G5 A5 B $\flat$ 5 G5 A5 G5 A5 B $\flat$ 5

I, I got - ta, oh — yeah. Come on.— So

P.M.- - - - - P.M.- - - - - P.M.- - - - - P.M.- - - - -



G5 A5 G5 A5 Bb5 G5 A5 G5 A5 Bb5

high, \_\_\_\_\_ I got - ta, oh \_\_\_\_\_ yeah. Come on, \_\_\_\_\_ So

P.M.--- P.M.--- P.M.--- P.M.---

5 3 0 5 7 0 0 5 3 0 5 7 0 0 7 5 0 6 5 3 0 5 7 0 0 5 3 0 5 7 0 0 7 5 0 6

N.C.

loos - ly il - lus - trat - ed, a trick of light I dem - on - strat - ed right \_\_\_\_\_ to

P.M.---

2 3 5 3 2 3 2 3 5 3 2 3

Bb5 A5 Bb5 G5 G#5 A5 Bb5 A5 Bb5 G5 G#5 A5

you, \_\_\_\_\_ A - what \_\_\_\_\_ you do.

P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.--- P.M.---

8 7 8 5 5 6 7 8 7 8 5 5 6 7 8 7 8 5 5 6 7

1. To Coda ⊕ 2. N.C.

2. Well,

Guitar 1

divisi Guitar 2

P.M.---

2 3 5 3 2 3 2 3 5 3 2 3 2 3 5 4 3 7 6 5 7 6 5 4 3 5 4 3 2 1



Interlude:

Guitar 1 & 2

E7+9

Musical notation for Interlude, featuring guitar staves with chords and fret numbers (3, 0, 0, 0, 3, 5, 6, 6).

Verses 3 & 4:

E7+9

Musical notation for Verses 3 & 4, featuring guitar staves with chords and fret numbers (3, 0, 0, 0, 3, 5, 6, 6).

3. Deaf to the ear, fat cit - y sang. — Blood - y ma growls con - cen - trate the bang. Broad-  
(4.) See additional lyrics

Musical notation for Verse 3, featuring guitar staves with chords and fret numbers (3, 0, 0, 0, 3, 5, 6, 6).

Musical notation for Verse 4, featuring guitar staves with chords and fret numbers (3, 0, 0, 0, 3, 5, 6, 6).

way do, the win - ter kills, — as - tro creep - in' you — un - til —

Musical notation for Verse 4, featuring guitar staves with chords and fret numbers (3, 0, 0, 0, 3, 5, 6, 6).

1.

(A5)

Musical notation for Verse 4, featuring guitar staves with chords and fret numbers (3, 0, 0, 0, 3, 5, 6, 6).

4 Feat.

Musical notation for Verse 4, featuring guitar staves with chords and fret numbers (3, 0, 0, 0, 3, 5, 6, 6).

With bar

With bar



2.

**Guitar solo:**

**B5**

C5

**B5**

A5

Guitar 1

Guitar 2\*

*With bar*

\*2 gtrs. trading arr. for 1.

**B5**

C5

**B5**

**Bb5**

A5

**B5**

8va-----loco

Let ring-4

 $t \rightsquigarrow$ 

A5

**G5**

A5

**Bb**

1

*loco*

Guitar 1

*divisi*

Guitar 2

A.H.

P.M. - - - - -

*With bar*

**Bridge:**

D5

Guitars 1 &amp; 2

D

Eb

*semi-harm.*

D5

N.C.

Guitar 1

*D.S.  $\text{♩}$  al Coda* 

*divisi*

Guitar 2

*semi-harm.*



Coda  
N.C.  
Guitars 1 & 2

tr ~~~~~

P.M.-----

tr ~~~~~

P.M.-----

tr ~~~~~ (E5)

P.M.-----

tr ~~~~~

P.M.-----

A5 Eb5 D5 Bb5 A5 G5 F#5 Bb5 A5 Eb5 D5 Bb5 A5 G5 F#5 Bb5

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

A5 F5 F#5 Bb5 A5 F5 F#5 Bb5 A5 F5 F#5 Bb5 A5 F5 F#5 Bb5

P.M.-----

P.M.-----

P.M.-----

P.M.-----

N.C.

Guitar 1

divisi

Guitar 2

E5

12 15

14 15 15 5 15 14 15 13 12 11 10

5 6 6 7 6 5 6 5 4 3 2 1

9  
2 9  
2 7  
0

### Additional lyrics

#### Verse 4:

Overcome the devil, deluxe the game.  
One sweep, spun I got no name.  
A paper-thin cut on the edge of hell,  
Wrestle with heaven, but I never fell.  
(To Chorus )

#### Verse 5:

Sink to a level, realize no direction.  
West of the moon, I got no reflection,  
Blood on the stone, I do not remember, yeah.  
(To Chorus )



# ☆ I AM LEGEND ☆

55

Lyrics by  
OB ZOMBIE

Music by  
WHITE ZOMBIE

Slowly in 2  $\text{♩} = 63$

Guitar 1

Em D#++ C(addD)

Fingerstyle, let ring throughout with clean tone

mp

E Gmaj7/D C9 Bm

D A5

D A5

C(addF#)



[illegible]

C9
 B7

Musical score for guitar, showing a melody in treble clef and a bass line with fret numbers in a 3/4 time signature. The key signature has one sharp (F#). The melody is divided into two sections: C9 and B7. The bass line consists of three measures corresponding to the melody.

C9  
 E7

0 3 2 3 2 0 3 3 2 2 2 2 6 7 6 7 6 0 0 7 0 7 7 (0)

The image shows a musical score for guitar, specifically for a 12-string guitar. The score is written in G major and features a melody in the treble clef and a bass line in the bass clef. The melody is in G major and features a C7 chord and a B7 chord. The bass line is in G major and features a C7 chord and a B7 chord. The score is for a 12-string guitar.

Enter drums  
E5(addA#)

♩ = 126

The image shows a musical score for a guitar solo. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets. The bottom staff is in bass clef and contains a fretboard diagram with numbers 0, 7, 8, and 9 indicating finger positions on the strings. Above the bottom staff, there are four measures of a drum pattern represented by vertical lines. The tempo is marked as ♩ = 126. The title 'Enter drums E5(addA#)' is written above the drum staff.



Guitar 2 (*Guitar 1 tacet*)

Y - yeah!

**Verse 1:**

## G5

A5

**Bb5 A5**

## E5

I. Now, \_\_\_\_\_ when I'm in the sky I'm too \_\_\_\_\_ far a - way. Kick it in to feel it.

5 7 8 7 5 7 7 5 7 7 7 5 7 7 5 7 7 7 5 7 7 5 7

3 0 0 5 0 0 6 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**C5**

A5

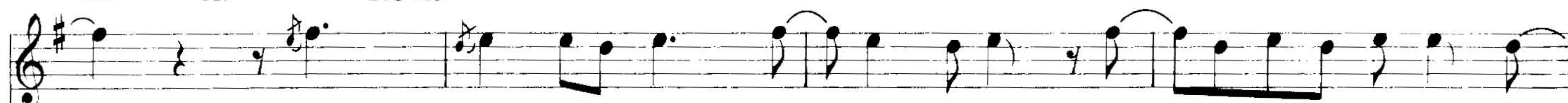
E5

(echo repeats)    Ow!      Term - i - nate an - oth - er,      no - one is my broth - er,      yeah. The sun burns on\_\_\_ me.

~~$$\begin{array}{r} 10 \\ 8 \end{array} \begin{array}{r} 7 \\ 5 \end{array}$$~~



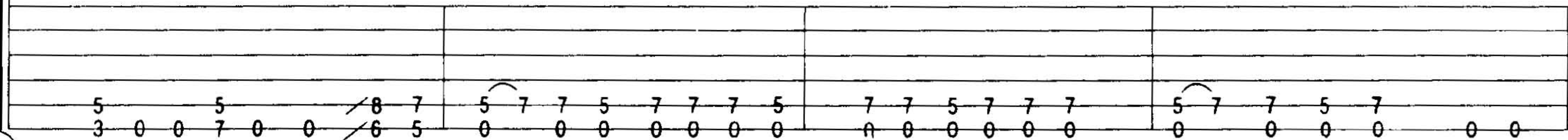
G5 A5 Bb5 A5



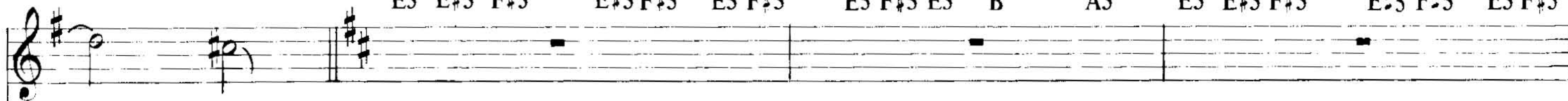
(Echo repeats) Well, hell is the home, tomb\_ cit - y stone. Nail\_ me to an - oth - er cross.\_



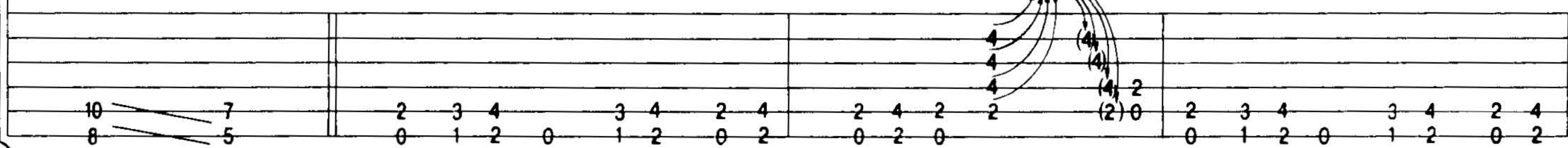
P.M.--- P.M.-----



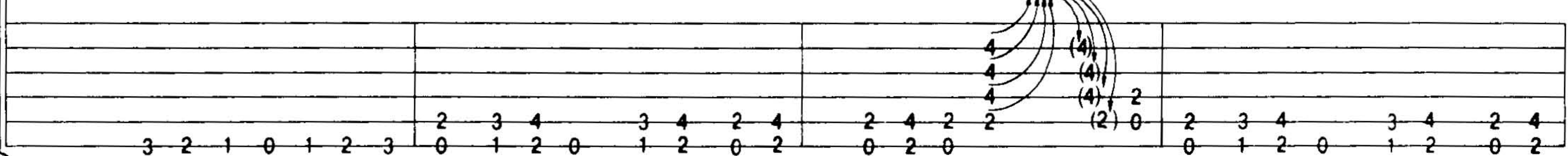
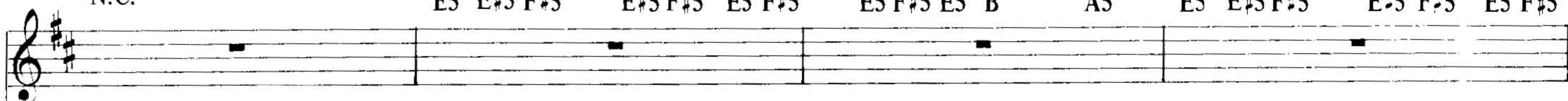
C5 A5 E5 E#5 F#5 E#5 F#5 E5 F#5 E5 F#5 E5 B A5 E5 E#5 F#5 E#5 F#5 E5 F#5



Yeah! (Echo repeats continue)---



N.C. E5 E#5 F#5 E#5 F#5 E5 F#5 E5 F#5 E5 B A5 E5 E#5 F#5 E#5 F#5 E5 F#5

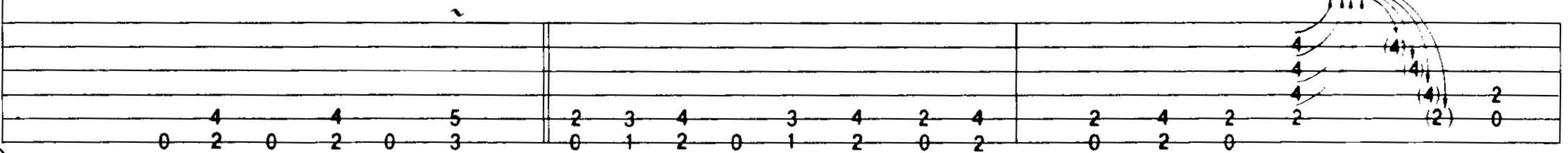


Chorus:

F#5 G5 E5 E#5 F#5 E#5 F#5 E5 F#5 E5 F#5 E5 B A



Now pour the gas - o - line, yeah, burn\_ the fuck - er clean. Tell me who'd\_





E5 E#5 F#5 E#5 F#5 E5 F#5 N.C. E5 E#5 F#5 E#5 F#5 E5 F#5

— she coo, I want her. Like — a su - i - cide, flex hit —

2 3 4 3 4 2 4 3 2 1 0 1 2 3 2 3 4 3 4 2 4

0 1 2 0 1 2 0 2 3 2 1 0 1 2 3 0 1 2 0 1 2 0 2

E5 E#5 F#5 E#5 F#5 G5 A5 Bb A5 E5

the run an' hide. Tell me who'd — she coo. Shine — the bod - y. Yeah! —

1/2 (4) (4) (4) (4) 2

2 4 2 2 0 2 3 4 3 4 5 7 8 7 5 7 7 5 7 7 5

0 2 0 2 (2) 0 0 1 2 0 1 2 0 0 3 0 0 5 0 0 6 5 0 0 0 0 0 0

P.M.--- P.M.---

G5 A5 Bb5 Verse 2: A5 E5

2. Now, — o - meg - a man — say, "It's all —

7 7 5 7 7 7 5 7 7 5 7 5 7 8 7 5 7 7 5 7 7 7 5

0 0 0 0 0 0 0 0 0 0 0 0 3 0 0 5 0 0 6 5 0 0 0 0 0 0

C5 A5 E5

— done a - way. Can - not be - lieve it. (Echo repeats) Well, I am the one, a god —

7 7 5 7 7 7 5 7 7 5 7 10 7 5 7 7 5 7 7 7 5

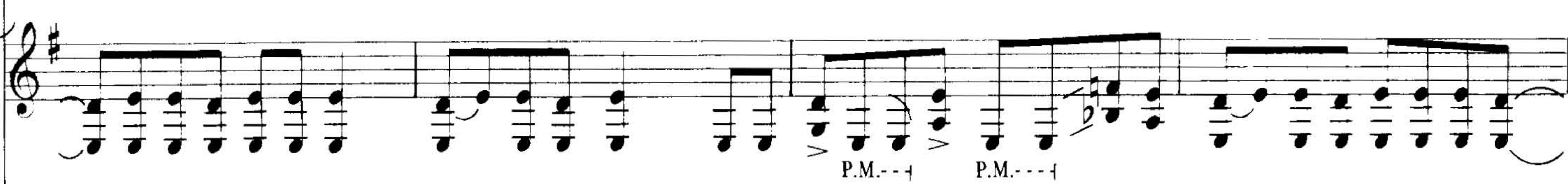
0 0 0 0 0 0 0 0 0 0 0 8 5 0 0 0 0 0 0 0 0



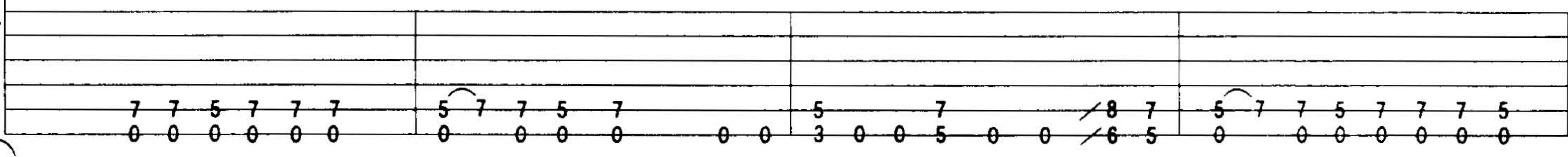
G5 A5 Bb5 A5 E5



— with a gun. Well, I am a leg - end. (Echo repeats) Yeah. Plan - et. grave. hard,—



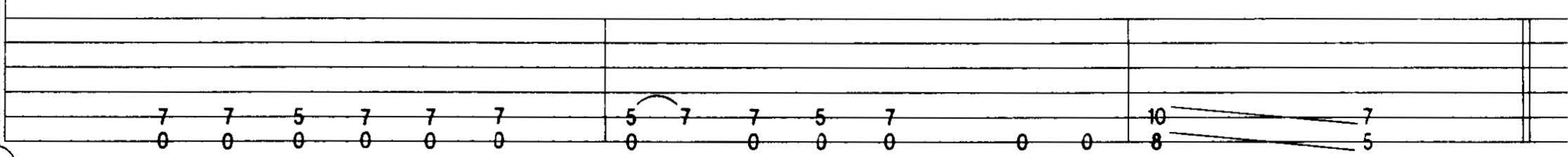
P.M.--- P.M.---



C5 A5



— kill the save. Nail— me to an - oth - er cross.— Yeah!



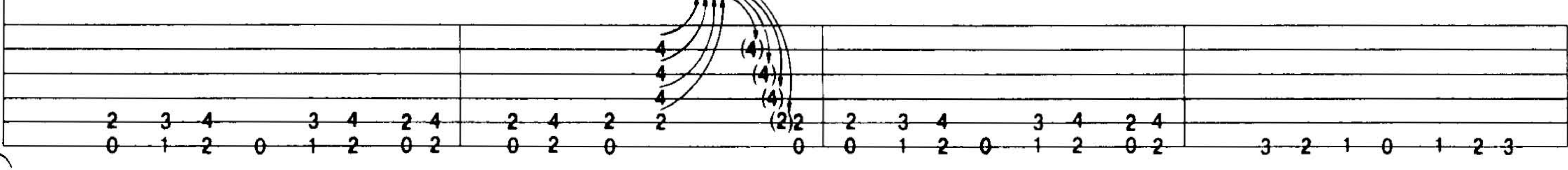
E5 E#5F#5 E#5F#5 E5F#5 E5 F#5 E5 B A E5 E#5F#5 E#5F#5 E5F#5 N.C.



Pour the gas - o - line, yeah, burn— the fuck —er clean. Tell me who'd— she coo, I want— her. Like—



1/2



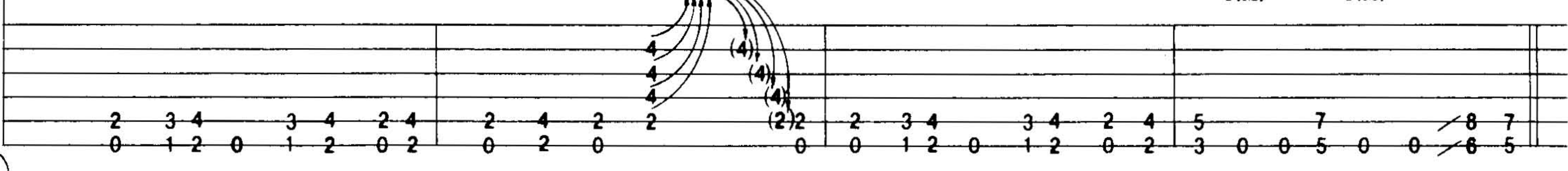
E5 E#5F#5 E#5 F#5 E5 F#5 E5 E#5 F#5 E#5 F#5 G5 A5 Bb5 A5



— a su - i - cide, flex hit— the run an' hide. Tell me who'd— she coo. Shine— the bod - y.



1/2 P.M.--- P.M.---





The musical score for "The Wind" by The Beatles is presented in three systems. The top system shows the guitar part, which is a simple melody of four notes: E5, F5, E5, and G5, followed by a "N.C." (No Chords) instruction. The middle system shows the bass and drum parts. The bass part features a complex, melodic line with many accidentals and a final flourish. The drum part is a simple, steady rhythm. The bottom system shows the guitar part again, with the same four notes as the top system, followed by a "N.C." instruction. The guitar part is written in a style that suggests a specific playing technique, possibly a "wind" effect.

Yeah.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a half note G4, followed by a half note A4, and then a half note B4. The bottom staff is a guitar accompaniment line, starting with a treble clef and a key signature of one sharp. The first measure contains a whole note chord G4-B4-D5. The second measure contains a whole note chord A4-C5-E5. The third measure contains a whole note chord B4-D5-G5. The fourth measure contains a whole note chord C5-E5-A5. The fifth measure contains a whole note chord D5-F#5-B5. The sixth measure contains a whole note chord E5-G5-B5. The seventh measure contains a whole note chord F#5-A5-C6. The eighth measure contains a whole note chord G5-B5-D6. The ninth measure contains a whole note chord A5-C6-E6. The tenth measure contains a whole note chord B5-D6-F#6. The eleventh measure contains a whole note chord C6-E6-A6. The twelfth measure contains a whole note chord D6-F#6-B6. The thirteenth measure contains a whole note chord E6-G6-B6. The fourteenth measure contains a whole note chord F#6-A6-C7. The fifteenth measure contains a whole note chord G6-B6-D7. The sixteenth measure contains a whole note chord A6-C7-E7. The seventeenth measure contains a whole note chord B6-D7-F#7. The eighteenth measure contains a whole note chord C7-E7-A7. The nineteenth measure contains a whole note chord D7-F#7-B7. The twentieth measure contains a whole note chord E7-G7-B7. The twenty-first measure contains a whole note chord F#7-A7-C8. The twenty-second measure contains a whole note chord G7-B7-D8. The twenty-third measure contains a whole note chord A7-C8-E8. The twenty-fourth measure contains a whole note chord B7-D8-F#8. The twenty-fifth measure contains a whole note chord C8-E8-A8. The twenty-sixth measure contains a whole note chord D8-F#8-B8. The twenty-seventh measure contains a whole note chord E8-G8-B8. The twenty-eighth measure contains a whole note chord F#8-A8-C9. The twenty-ninth measure contains a whole note chord G8-B8-D9. The thirtieth measure contains a whole note chord A8-C9-E9. The thirty-first measure contains a whole note chord B8-D9-F#9. The thirty-second measure contains a whole note chord C9-E9-A9. The thirty-third measure contains a whole note chord D9-F#9-B9. The thirty-fourth measure contains a whole note chord E9-G9-B9. The thirty-fifth measure contains a whole note chord F#9-A9-C10. The thirty-sixth measure contains a whole note chord G9-B9-D10. The thirty-seventh measure contains a whole note chord A9-C10-E10. The thirty-eighth measure contains a whole note chord B9-D10-F#10. The thirty-ninth measure contains a whole note chord C10-E10-A10. The fortieth measure contains a whole note chord D10-F#10-B10. The forty-first measure contains a whole note chord E10-G10-B10. The forty-second measure contains a whole note chord F#10-A10-C11. The forty-third measure contains a whole note chord G10-B10-D11. The forty-fourth measure contains a whole note chord A10-C11-E11. The forty-fifth measure contains a whole note chord B10-D11-F#11. The forty-sixth measure contains a whole note chord C11-E11-A11. The forty-seventh measure contains a whole note chord D11-F#11-B11. The forty-eighth measure contains a whole note chord E11-G11-B11. The forty-ninth measure contains a whole note chord F#11-A11-C12. The fiftieth measure contains a whole note chord G11-B11-D12. The fifty-first measure contains a whole note chord A11-C12-E12. The fifty-second measure contains a whole note chord B11-D12-F#12. The fifty-third measure contains a whole note chord C12-E12-A12. The fifty-fourth measure contains a whole note chord D12-F#12-B12. The fifty-fifth measure contains a whole note chord E12-G12-B12. The fifty-sixth measure contains a whole note chord F#12-A12-C13. The fifty-seventh measure contains a whole note chord G12-B12-D13. The fifty-eighth measure contains a whole note chord A12-C13-E13. The fifty-ninth measure contains a whole note chord B12-D13-F#13. The sixtieth measure contains a whole note chord C13-E13-A13. The sixty-first measure contains a whole note chord D13-F#13-B13. The sixty-second measure contains a whole note chord E13-G13-B13. The sixty-third measure contains a whole note chord F#13-A13-C14. The sixty-fourth measure contains a whole note chord G13-B13-D14. The sixty-fifth measure contains a whole note chord A13-C14-E14. The sixty-sixth measure contains a whole note chord B13-D14-F#14. The sixty-seventh measure contains a whole note chord C14-E14-A14. The sixty-eighth measure contains a whole note chord D14-F#14-B14. The sixty-ninth measure contains a whole note chord E14-G14-B14. The seventieth measure contains a whole note chord F#14-A14-C15. The seventy-first measure contains a whole note chord G14-B14-D15. The seventy-second measure contains a whole note chord A14-C15-E15. The seventy-third measure contains a whole note chord B14-D15-F#15. The seventy-fourth measure contains a whole note chord C15-E15-A15. The seventy-fifth measure contains a whole note chord D15-F#15-B15. The seventy-sixth measure contains a whole note chord E15-G15-B15. The seventy-seventh measure contains a whole note chord F#15-A15-C16. The seventy-eighth measure contains a whole note chord G15-B15-D16. The seventy-ninth measure contains a whole note chord A15-C16-E16. The eightieth measure contains a whole note chord B15-D16-F#16. The eighty-first measure contains a whole note chord C16-E16-A16. The eighty-second measure contains a whole note chord D16-F#16-B16. The eighty-third measure contains a whole note chord E16-G16-B16. The eighty-fourth measure contains a whole note chord F#16-A16-C17. The eighty-fifth measure contains a whole note chord G16-B16-D17. The eighty-sixth measure contains a whole note chord A16-C17-E17. The eighty-seventh measure contains a whole note chord B16-D17-F#17. The eighty-eighth measure contains a whole note chord C17-E17-A17. The eighty-ninth measure contains a whole note chord D17-F#17-B17. The ninetieth measure contains a whole note chord E17-G17-B17. The ninety-first measure contains a whole note chord F#17-A17-C18. The ninety-second measure contains a whole note chord G17-B17-D18. The ninety-third measure contains a whole note chord A17-C18-E18. The ninety-fourth measure contains a whole note chord B17-D18-F#18. The ninety-fifth measure contains a whole note chord C18-E18-A18. The ninety-sixth measure contains a whole note chord D18-F#18-B18. The ninety-seventh measure contains a whole note chord E18-G18-B18. The ninety-eighth measure contains a whole note chord F#18-A18-C19. The ninety-ninth measure contains a whole note chord G18-B18-D19. The hundredth measure contains a whole note chord A18-C19-E19. The hundred-first measure contains a whole note chord B18-D19-F#19. The hundred-second measure contains a whole note chord C19-E19-A19. The hundred-third measure contains a whole note chord D19-F#19-B19. The hundred-fourth measure contains a whole note chord E19-G19-B19. The hundred-fifth measure contains a whole note chord F#19-A19-C20. The hundred-sixth measure contains a whole note chord G19-B19-D20. The hundred-seventh measure contains a whole note chord A19-C20-E20. The hundred-eighth measure contains a whole note chord B19-D20-F#20. The hundred-ninth measure contains a whole note chord C20-E20-A20. The hundred-tieth measure contains a whole note chord D20-F#20-B20. The hundred-first measure contains a whole note chord E20-G20-B20. The hundred-second measure contains a whole note chord F#20-A20-C21. The hundred-third measure contains a whole note chord G20-B20-D21. The hundred-fourth measure contains a whole note chord A20-C21-E21. The hundred-fifth measure contains a whole note chord B20-D21-F#21. The hundred-sixth measure contains a whole note chord C21-E21-A21. The hundred-seventh measure contains a whole note chord D21-F#21-B21. The hundred-eighth measure contains a whole note chord E21-G21-B21. The hundred-ninth measure contains a whole note chord F#21-A21-C22. The hundred-tieth measure contains a whole note chord G21-B21-D22. The hundred-first measure contains a whole note chord A21-C22-E22. The hundred-second measure contains a whole note chord B21-D22-F#22. The hundred-third measure contains a whole note chord C22-E22-A22. The hundred-fourth measure contains a whole note chord D22-F#22-B22. The hundred-fifth measure contains a whole note chord E22-G22-B22. The hundred-sixth measure contains a whole note chord F#22-A22-C23. The hundred-seventh measure contains a whole note chord G22-B22-D23. The hundred-eighth measure contains a whole note chord A22-C23-E23. The hundred-ninth measure contains a whole note chord B22-D23-F#23. The hundred-tieth measure contains a whole note chord C23-E23-A23. The hundred-first measure contains a whole note chord D23-F#23-B23. The hundred-second measure contains a whole note chord E23-G23-B23. The hundred-third measure contains a whole note chord F#23-A23-C24. The hundred-fourth measure contains a whole note chord G23-B23-D24. The hundred-fifth measure contains a whole note chord A23-C24-E24. The hundred-sixth measure contains a whole note chord B23-D24-F#24. The hundred-seventh measure contains a whole note chord C24-E24-A24. The hundred-eighth measure contains a whole note chord D24-F#24-B24. The hundred-ninth measure contains a whole note chord E24-G24-B24. The hundred-tieth measure contains a whole note chord F#24-A24-C25. The hundred-first measure contains a whole note chord G24-B24-D25. The hundred-second measure contains a whole note chord A24-C25-E25. The hundred-third measure contains a whole note chord B24-D25-F#25. The hundred-fourth measure contains a whole note chord C25-E25-A25. The hundred-fifth measure contains a whole note chord D25-F#25-B25. The hundred-sixth measure contains a whole note chord E25-G25-B25. The hundred-seventh measure contains a whole note chord F#25-A25-C26. The hundred-eighth measure contains a whole note chord G25-B25-D26. The hundred-ninth measure contains a whole note chord A25-C26-E26. The hundred-tieth measure contains a whole note chord B25-D26-F#26. The hundred-first measure contains a whole note chord C26-E26-A26. The hundred-second measure contains a whole note chord D26-F#26-B26. The hundred-third measure contains a whole note chord E26-G26-B26. The hundred-fourth measure contains a whole note chord F#26-A26-C27. The hundred-fifth measure contains a whole note chord G26-B26-D27. The hundred-sixth measure contains a whole note chord A26-C27-E27. The hundred-seventh measure contains a whole note chord B26-D27-F#27. The hundred-eighth measure contains a whole note chord C27-E27-A27. The hundred-ninth measure contains a whole note chord D27-F#27-B27. The hundred-tieth measure contains a whole note chord E27-G27-B27. The hundred-first measure contains a whole note chord F#27-A27-C28. The hundred-second measure contains a whole note chord G27-B27-D28. The hundred-third measure contains a whole note chord A27-C28-E28. The hundred-fourth measure contains a whole note chord B27-D28-F#28. The hundred-fifth measure contains a whole note chord C28-E28-A28. The hundred-sixth measure contains a whole note chord D28-F#28-B28. The hundred-seventh measure contains a whole note chord E28-G28-B28. The hundred-eighth measure contains a whole note chord F#28-A28-C29. The hundred-ninth measure contains a whole note chord G28-B28-D29. The hundred-tieth measure contains a whole note chord A28-C29-E29. The hundred-first measure contains a whole note chord B28-D29-F#29. The hundred-second measure contains a whole note chord C29-E29-A29. The hundred-third measure contains a whole note chord D29-F#29-B29. The hundred-fourth measure contains a whole note chord E29-G29-B29. The hundred-fifth measure contains a whole note chord F#29-A29-C30. The hundred-sixth measure contains a whole note chord G29-B29-D30. The hundred-seventh measure contains a whole note chord A29-C30-E30. The hundred-eighth measure contains a whole note chord B29-D30-F#30. The hundred-ninth measure contains a whole note chord C30-E30-A30. The hundred-tieth measure contains a whole note chord D30-F#30-B30. The hundred-first measure contains a whole note chord E30-G30-B30. The hundred-second measure contains a whole note chord F#30-A30-C31. The hundred-third measure contains a whole note chord G30-B30-D31. The hundred-fourth measure contains a whole note chord A30-C31-E31. The hundred-fifth measure contains a whole note chord B30-D31-F#31. The hundred-sixth measure contains a whole note chord C31-E31-A31. The hundred-seventh measure contains a whole note chord D31-F#31-B31. The hundred-eighth measure contains a whole note chord E31-G31-B31. The hundred-ninth measure contains a whole note chord F#31-A31-C32. The hundred-tieth measure contains a whole note chord G31-B31-D32. The hundred-first measure contains a whole note chord A31-C32-E32. The hundred-second measure contains a whole note chord B31-D32-F#32. The hundred-third measure contains a whole note chord C32-E32-A32. The hundred-fourth measure contains a whole note chord D32-F#32-B32. The hundred-fifth measure contains a whole note chord E32-G32-B32. The hundred-sixth measure contains a whole note chord F#32-A32-C33. The hundred-seventh measure contains a whole note chord G32-B32-D33. The hundred-eighth measure contains a whole note chord A32-C33-E33. The hundred-ninth measure contains a whole note chord B32-D33-F#33. The hundred-tieth measure contains a whole note chord C33-E33-A33. The hundred-first measure contains a whole note chord D33-F#33-B33. The hundred-second measure contains a whole note chord E33-G33-B33. The hundred-third measure contains a whole note chord F#33-A33-C34. The hundred-fourth measure contains a whole note chord G33-B33-D34.

**Verse 3:**

**Verse 3:**  
E5

G5 A5 Bb5 A5 E5

Bb5 A5 G5 A5

This musical notation is for the third verse of the song. It is written on a single staff with a key signature of one sharp (F#) and a 7/8 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, the following chords are indicated: E5 at the beginning, G5 A5 Bb5 A5 E5 in the middle, and Bb5 A5 G5 A5 at the end. The notation includes a repeat sign at the end of the line.

3. A vam - pire, — a sharp shoot - er. "O", — I said, "A mes - sen - ger for the damned." —

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system features a vocal melody on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the vocal staff is a guitar accompaniment staff, which is a six-string guitar in standard tuning. The guitar part is written in a simplified manner, using numbers 0, 7, and 9 to indicate fret positions. The second system continues the melody and accompaniment, with the guitar part showing some more complex fingering with slurs and ties. The overall style is that of a simple, accessible musical score for a folk song.

I got a hol - ly gun\_\_ it comes(a) load - ed\_\_ to kill ev - 'ry - thing\_\_ that I am.



E5 E5 G5 A5 Bb5 A5 E5 Bb5 A5 G5 A5

Well, I am the on - ly nit - ty grit - ty, ride a rail an' look at the crime. Yeah!

9 7 9 7 9 7 5 7 8 7 9 7 9 7 9 7 8 7 5 7  
0 0 0 0 0 0 0 3 5 6 5 0 0 0 0 0 6 5 3 5

E5 G5 A5 Bb5 A5 E5 E5 Bb5 E5 Bb5

Well, I am the on - ly god a one (a) they can find.

The image shows a musical score for a song. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in eighth and quarter notes. The second staff is a bass clef with a key signature of one sharp (F#). The bass line is written in eighth and quarter notes. The third staff is a guitar fretboard diagram with six strings and a key signature of one sharp (F#). The fret numbers are written on the strings. The lyrics are written below the top staff.

**Chorus:**

E5 E#5 F#5 E#5 F#5 E5 F#5 E5 F#5 E5 B A5

Pour the gas - o - line, yeah, burn the fuck - er clean. Tell me who'd

2 3 4 3 4 2 4 (4) 2 4 2 (4) 2 0 4 4 4 2 (4) 2 0

0 1 2 0 1 2 0 2 (2) 0 2 0 2 0 2 0 2 0

E5 E#5 F#5 E#5 F#5 E5 F#5 N.C. G5 E5 E#5 F#5 E#5 F#5 E5 F#5  
 — she coo, I want — her. Like — a su - i - cide. flex hit —  
 2 3 4 3 4 2 4 10 2 3 4 3 4 2 4  
 0 1 2 0 1 2 0 2 5 0 1 2 0 1 2 0 2



E5 F#5 E5 B A5 E5 E#5 F#5 E#5 F#5 Bb5 G5

the run an' hide. Tell me who'd she coo. Shine the bod - y.

4 2 4 2 4 2 0 2 0 2 3 4 2 3 4 0 0 8 8 5

2 0 2 0 2 0 0 1 2 2 1 2 0 0 6 6 3

Outro (Guitar solo):

N.C.(E5)

1 1 1 1 1 1/2

14 15 14 14 15 12 15 14 (14) 14 15 12 15 14 (14) 12 14 14 (13) 14 14 12

Guitar 1

5 7 7 5 7 7 7 5 7 7 5 7 7 7 5 7 7 5 7 0 0

0 0

Bb5 A5 N.C.(E5)

14 12 12 12 14 12 14

14 14 12 12 14 12 14

7 9 11 9 9 12 11 12 11 9 7 7

5 7 9 7 7 10 9 0 9 7 5 5

P.M.---

P.M.---

5 7 8 7 5 7 7 7 5 7 7 5 7 7 7

3 0 0 5 0 0 6 5 0 0 0 0 0 0 0



C5 A5 N.C.(E5)

15 12-15 12-12-15 12-12-12 15 15

7 9 9 11 11 12 12 14 12 14 14 14 14 12-14

5 7 7 5 7 0 0 10 8 7 5 0 7 7 5 7 0 0

12-12 15 12 15 (15) 14 14 12 14 (14) (14) 12 14 14 12 14 12 14 12 10 10 12 0 0

7 7 5 7 7 7 5 7 7 5 7 0 0 5 3 0 0 5 0 0 8 7 6 5 P.M. P.M.



N.C.(E5)

Sheet music for guitar, featuring multiple staves with musical notation, fret numbers, and chord diagrams.

The notation includes:

- Standard musical notation with notes, rests, and accidentals.
- Fret numbers (0, 5, 7, 12, 14, 15) indicating finger positions.
- Chord diagrams for G5, A5, and Bb5.
- Technical markings such as "Hold bend" and "P.M." (Pinch Harmonic).
- Staff lines with various musical symbols including beams, slurs, and ties.



N.C.(E5)

B $\flat$ 5 D5

N.C.(E5)

B $\flat$ 5

A5

N.C.(E5)

8va-----

First system of guitar notation. Treble clef, 4/4 time. Staff 1 contains melodic lines with slurs and ties. Staff 2 contains fret numbers 15 and 12 with arrows indicating fingerings. A dashed line labeled "8va" spans the first measure.

8va-----

Second system of guitar notation. Treble clef, 4/4 time. Staff 1 contains melodic lines. Staff 2 contains fret numbers 18 and 15 with arrows indicating fingerings. A dashed line labeled "8va" spans the first measure.

Third system of guitar notation. Treble clef, 4/4 time. Staff 1 contains melodic lines. Staff 2 contains fret numbers 5, 3, 0, 7, 5, 0, 0, 8, 7, 6, 5. Pedal points are marked with "P.M." and slurs.

Freely  
E5  
loco

Fourth system of guitar notation. Treble clef, 4/4 time. Staff 1 contains melodic lines. Staff 2 contains fret numbers 5, (5), 12, 12, 12, 0. A wavy line indicates a "Dive with bar".

Fifth system of guitar notation. Treble clef, 4/4 time. Staff 1 contains rests. Staff 2 contains rests.

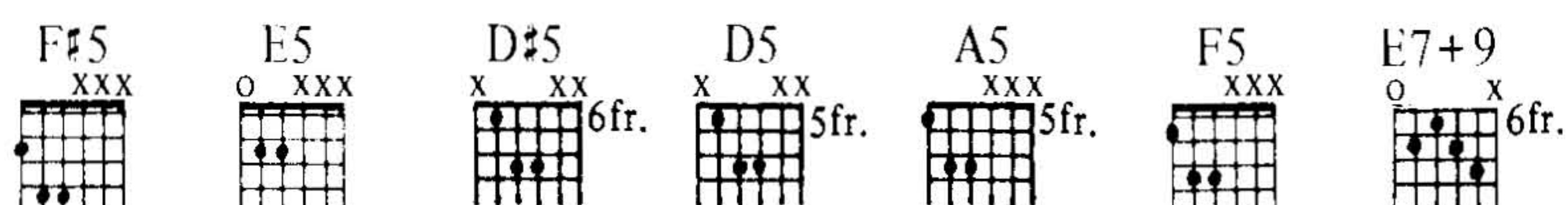
Sixth system of guitar notation. Treble clef, 4/4 time. Staff 1 contains chords. Staff 2 contains fret numbers 9, 7, 0.



# THRUST!

Lyrics by  
OB ZOMBIE

Music by  
WHITE ZOMBIE



Moderately Slow ♩ = 116

Guitar 1

Intro: D5 D♭5 C5 1.2.3. No Chord 4. B5

Gradual dive with bar

T 7 6 5 4 4 (4) (4)  
A 7 6 5 4 4 (4) (4)  
B 5 4 3 7 6 7 6 0 5 7 6 7 6 0 5 2 (2) (2)

E5  
Rhythm Figure 1

D5 E5 D5 E5 F5 E5 D5 E5

9 9 9 7 9 9 9 9 7 9 9 9 9 7 9 9 9 9 7 9  
9 9 9 7 9 9 9 9 7 9 9 9 9 7 9 9 9 9 7 9  
7 7 7 5 7 6 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
0 0 0 5 7 5 7 0 0 0 0 0 0 0 0 0 0 0 0 0

F5 E5 D E5 D5 E5

9 9 9 7 9 10 9 9 9 9 7 7 9 9 9 7 9 9 9 7 9  
9 9 9 7 9 10 9 9 9 9 7 7 9 9 9 7 9 9 9 7 9  
7 7 7 5 7 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F5 E5 D5 E5 D5 C5

1. Yeah, thrust

End Rhythm Figure 1

9 9 9 7 9 10 9 9 9 9 7 7 9 9 9 7 9 9 9 7 9  
9 9 9 7 9 10 9 9 9 9 7 7 9 9 9 7 9 9 9 7 9  
7 7 7 5 7 8 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



## Verses 1, 2 &amp; 5:

**E5** **D5** **E5** **D**

in deep there are — no lim - i - ta - tions, wing -

2.&5. See additional lyrics

P.M.----- P.M.----- P.M.----- P.M.

**E5** **D5** **E5** **A5** **Bb5**

shaped con - stel - la - tions, ev - 'ry - where, — now.

P.M.----- P.M.----- P.M.----- P.M.

**E5** **D5** **E5** **D**

Creep babe, creep, your life's — a su - i - cide — and I —

P.M.----- P.M.----- P.M.----- P.M.

**E5** **D5** **E5** **A5** **Bb5**

— said I'm gon - na ride — it. She — don't care, — now.

P.M.----- P.M.----- P.M.----- P.M.



**Chorus:***With Rhythm Figure 1*

Chorus: *With Rhythm Figure 1*

E5 D5 E5 D5 E5 F5 E5

Yeah, \_\_\_\_\_ may - be, the

Guitar 2

night ride's gon - na bleed, \_\_\_\_\_ yeah.

D5 E5 D5 E5 F5 E5

may - be oh,

D5 E5 D5 C5 To Coda

this is what cha'll need, \_\_\_\_\_ yeah.

Rhythm Figure 1: 12 15 (12 15) 13 16 (13 16)



Bridge:

F#5 E5 F#5

Guitars 1 & 2

F#5 E5 F#5

F#5 E5 F#5

D5

E5

C5

F5

F#5 E5 F#5

F#5 E5 F#5

F#5 E5 F#5

D5

E5

C5

F5

N.C.

F5

N.C.

F5

N.C.

F5

N.C.

Yeah!



Verse 3:  
N.C.

F5

(Rap:) 3. O - pen the dark - ness, an hour lat - er to the min - ute mo - ment. Move  
(2nd time) Snap dog city, — hypnotize and the break the mer -

P.M.

N.C.

un - der the guilt - y she went deep in - to the cor - ner.  
cu - ry. Rig test, oil inject, freak hallucination

P.M.

N.C.

F5

Shot through the back - door. buzz a whirl - ing lo - co - mo - tion west

P.M.

N.C.

D5

E5

C5

F5

straight to an - oth - er, through the sea of love.

P.M.



With Fill 1

Guitar 2 F#5

Guitar 1

Gradual dive with bar

With wah

Guitar 2 continued in notation

E5 D#5 D5 A5 E5 F5

F#5

Guitar 1

N.C.(E5)

Guitar 2

Grad. bend With wah

Fill 1

Guitar 2

Continued in slash

Strike with bar depressed and gradually release.



(D#5) (D5) (A5) (B5)

4. Yeah,

P.M.----- P.M.-----

Verse 4:  
F#5 E5 D5

life on line, still in time, you will find she has gone a - way.

Hold bend.

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----



The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece. The second system contains the remaining six measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The piece is in 4/4 time. The first system includes a 'P.M.' (Piano) marking under the fourth measure. The second system includes a 'P.M.' (Piano) marking under the eighth measure. The piece concludes with a final cadence in the ninth measure.

[illegible]







**Coda**

**Outro:**  
N.C.

G5 A5 Bb5 G5 A5 Bb5

(Rap:) How fast can you real - ly move me?—

**Guitars 1 & 2**

P.M.

N.C. G5 A5 Bb5 N.C.

Come on, come on, come on,— come on, yeah. A rit - u - al e - lec - tro na - tion.

P.M.

G5 A5 Bb5 N.C. (E5) B5 Bb5 F5

Yow!

**Freely**  
**Guitar 2**  
E5

**Guitar 1**

E7+9

*Additional lyrics*

*Verse 5:*

Thrust into a diamond generation.

Dexceleration everywhere.

Hell a missile to the moon and zero

To the three and four and five yeah.

*(To Chorus)*



# ★ STARFACE ★

77

Lyrics by  
ROB ZOMBIE

Music by  
WHITE ZOMBIE

Moderately slow ♩ = 98

(Drums & Dialog)  
8

F#5  
Guitar 1  
Rythm Figure 1

E5

B

Bm/D

F#5

E5

B

P.M.-----

A5

End Rythm Figure 1

No Chord(F#5)

P.M.-----

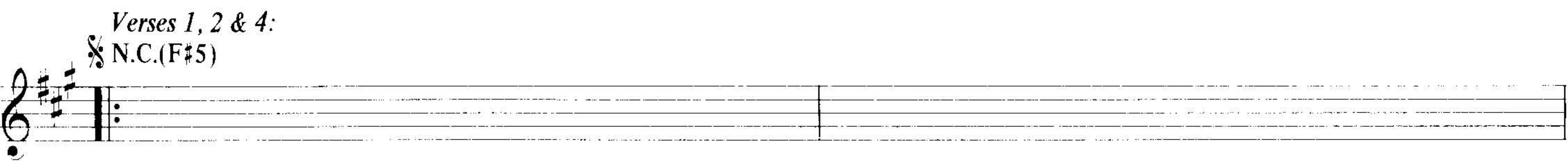
P.M.-----

P.M.-----

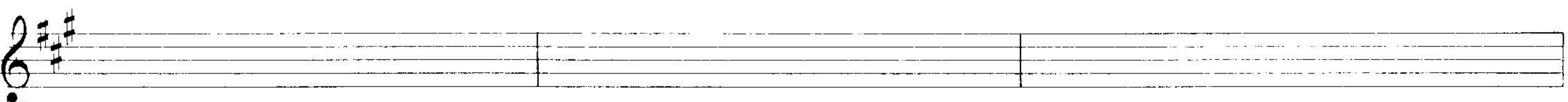
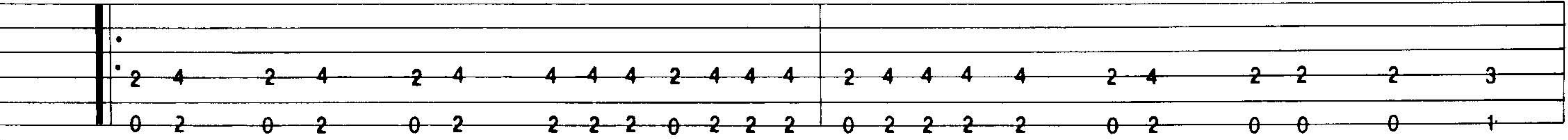
P.M.-----



Verses 1, 2 & 4:  
N.C.(F#5)

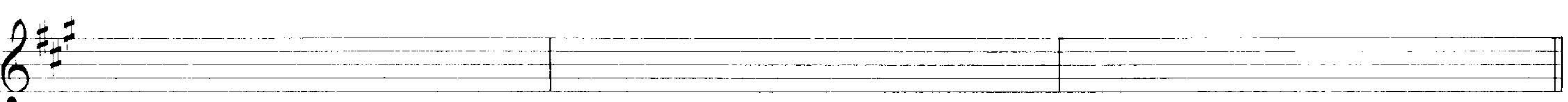
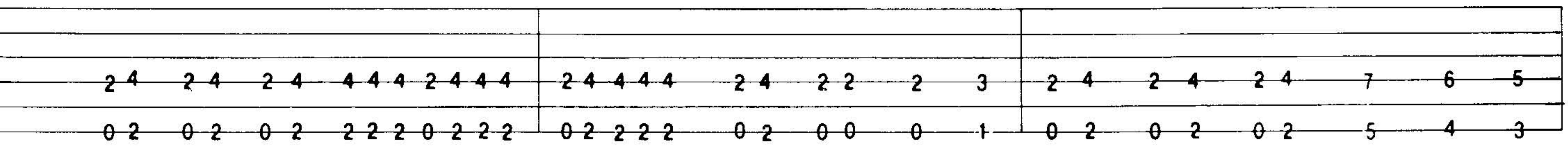


(Rap.) { 1. September in the rain, her sweet come a frozen on to my skin.  
2. & 3. See additional lyrics



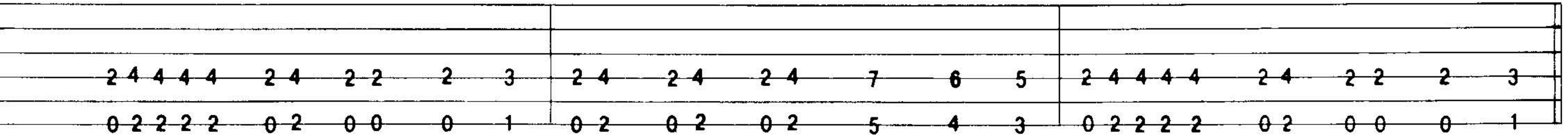
Eliminate the outerspace, and come and get, I'm swinging down it again. Synchronize me

Rhythm Figure 2



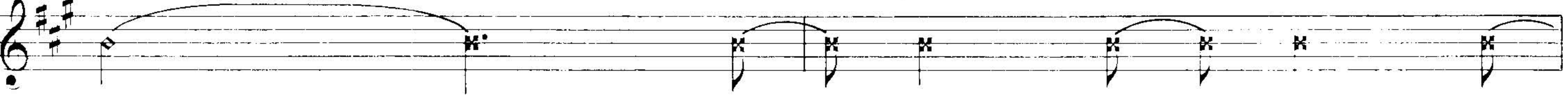
fall away. Well, I believed that I wicked on the way. Look alive now!

End Rhythm Figure 2

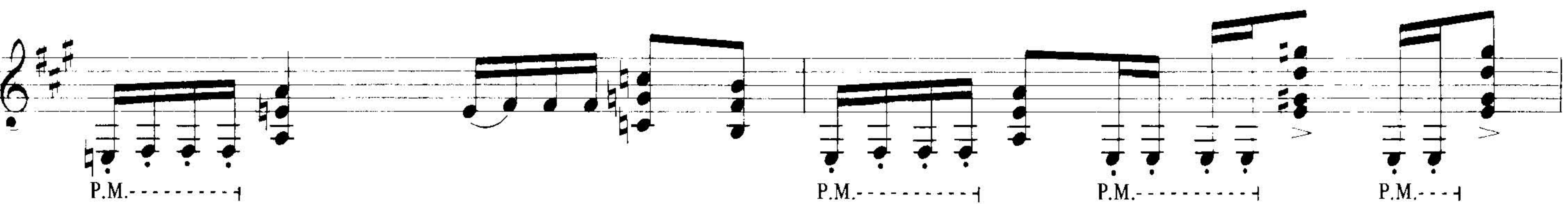


Chorus :

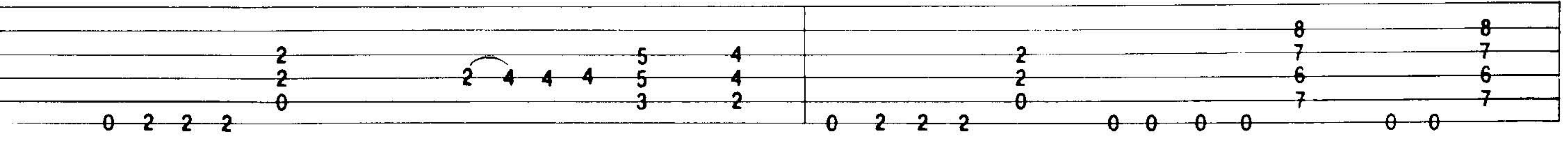
(F#5) A5 C5 B5 (F#5) A5 E7+9



Yeah, stars ex - plode my eyes.



P.M.----- P.M.----- P.M.----- P.M.-----





(F#5) A5 C5 B5 (F#5) A5 D7+9/E

Well, I been down a long time.

P.M.-----

0 2 2 2 0 2 4 4 4 5 4 0 2 2 2 0 0 0 0 6 5 4 5 0 0 6 5 4 5

(F#5) A5 C5 B5 (F#5) A5 E7+9 F#5 A5 To Coda C5 B5

Days crawl a way and die, for ever is

P.M.-----

0 2 2 2 0 2 4 4 4 5 4 0 2 2 2 0 0 0 0 8 7 6 7 0 0 0 0 2 2 2 2 0 2 4 4 4 5 4 3 2

1. (F#5) A5 D7+9/E N.C.(E5)

a long time.

P.M.-----

0 2 2 2 0 0 0 0 6 5 4 5 0 0 5 0 0 0 0 3 0 0 1 1 2 0 2 0 0 0 3 5 5 5 5

2. (F#5) A5 D7+9/E

P.M.-----

0 2 2 2 0 0 0 0 6 5 4 5 0 0 5 0 0 0 0 3 0 0 1 1 2 0 2 0 0 0 3 5 5 5 5



Guitar solo:  
With Rhythm Figure 2 (Guitar 2, 4 times)  
(F#5)

Guitar 2

With wah

Grad. bend

4 (4) 4 4 4 4 11 11 2 4 5 6 7 7

Guitar 1

8va--

f

Guitar 3

Grad. bend

1/2

Both notes vib.

Guitar 1 (Guitar 3 tacet)

loco

16 14 17 19 16 14 14 14 2 4 2 4 2 4 5 7 5 7

13 16 14 16 14 14 12 12 12 2 4 2 4 2 4

Interlude I:  
With Fill  
(F#5)  
Guitar 2  
loco

8va--

P.M.-----

12 12 11 11 12 (12) (12) 14 15 4 3 2 1 2 2 2 2 4 3 2

E5

P.M.-----

4 3 2 1 2 2 2 2 9 9 7 5 6 3

P.M.-----

9 9 7 5 6 5 0 0 0 9 9 7 5 6 3 0 0 0 9 9 7 5 6 5

Fill 1 Guitar 1

8va--

17 (17) (17)

T  
A  
B



Verse 3:  
N.C.(F#5)

(Rap:) Surround the pain, the love's insane. Got a pseudo-systematic gain careening through

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1

the neon side. Horizontal mind collide. Harum scarum holiday, double dealin' on the ones who say

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 2 0 2 0 2 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1

"Collapse me with a power blast." Ground to zero rollin' fast. (Yeah.)

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2

A5 E5 B5 A5 N.C.(F#5)

(Uh - huh.)

Yeah!

Ride the glide, treasure slide,

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 2 0 2 0 2 2 2 0 2 2 0 4 4 2 2 2 0 0 2 0 2 0 2 0 0 1



got a modern symbol soul inside. Freeze the heart, a razor tear pack, she doesn't care.

0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2

If the pillow Jacob sky snatch the pad I don't deny. Been a long time.

0 2 0 2 0 2 0 0 1 0 2 0 2 0 2 0 0 1 0 2 0 2 0 2

Been a long time.

A5 E5 B5 A5 F#m7 A5 E5 B5 A5

0 2 0 2 0 2 2 2 4 2 0 0 2 2 0 2 2 4 2 0 0 2 2 4 2 0

Interlude:  
Guitar 3  
N.C.(G#5)

Guitar 1

Let ring-----

Let ring-----

16 18 19 16 18 19

16 18 19 16 18 19

Guitar 2

2 4 2 4 2 4 2 4 4 3 2 4 2 4 2 4 4 2 3 2 2 4 2 4 2 4 2 4 4 3



Musical staff system 1. Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with a long note marked (A5) and a final chord marked A5. Below the staff, a dashed line indicates a "Let ring" instruction. The guitar part below the staff shows fret numbers 17, 19, and 20.

Musical staff system 2. Treble clef, key signature of three sharps. The staff contains a melodic line. Below the staff, a dashed line indicates a "Let ring" instruction. The guitar part below the staff shows fret numbers 2, 4, 2, 4, 2, 4, 4, 2, 3, 2, 3, 5, 3, 5, 3, 5, 3, 5, 5, 4, 3, 5, 3, 5, 3, 5, 5, 4, 3.

Musical staff system 3. Treble clef, key signature of three sharps. The staff contains a melodic line with a long note marked (A5). Below the staff, a dashed line indicates a "Let ring" instruction. The guitar part below the staff shows fret numbers 17, 19, and 20. A "Tacet" instruction is present, followed by a chord marked E7+9.

Musical staff system 4. Treble clef, key signature of three sharps. The staff contains a melodic line. Below the staff, a dashed line indicates a "Let ring" instruction. The guitar part below the staff shows fret numbers 3, 5, 3, 5, 3, 5, 3, 5, 5, 4, 3, 5, 3, 5, 3, 5, 5, 4, 3, 2, 0. A "Guitars 1 & 2" instruction is present.

Musical staff system 5. Treble clef, key signature of three sharps. The staff contains a melodic line. Below the staff, a dashed line indicates a "Let ring" instruction. The guitar part below the staff shows fret numbers 8, 7, 6, 7, 0. A "Gradual dive with bar" instruction is present. The guitar part below the staff shows fret numbers 9, 7, 2, 2, 2, 2, 2, 2, 3, 2, 0, 3, 2, 0. A "Guitar 1" and "Guitar 2" instruction is present. A "N.C. (F#5)" instruction is present. A "Guitars 1 & 2" instruction is present. A "P.M." instruction is present.

Musical staff system 6. Treble clef, key signature of three sharps. The staff contains a melodic line. Below the staff, a dashed line indicates a "Let ring" instruction. The guitar part below the staff shows fret numbers 4, 2, 4, 2, 4, 2, 0, 0, 2, 4, 4, 4, 4, 2, 0, 0, 0, 3, 0, 0, 1, 1, 2, 0, 2, 0, 0, 0, 3, 5, 5, 5, 5, 5. A "P.M." instruction is present. A "D.S. al Coda" instruction is present.



Coda

Outro:  
With Rhythm Figure 1 (Guitar 1)

F#5

E5

B

(A) mil - lion miles an hour, — a mil - lion miles an hour, — mil -

Guitar 2

Hold bend  
With wah

Hold bend

lion miles an hour, — let's get — in — side!

E5

B

A5

8va

Hold bend

Hold bend

Hold bend

Additional lyrics

Verse 2:  
Remember howlin' crazy like at the moonlight superfly?  
A penetrating powerman, oh baby, I'm painted in the sky.  
Iron fister, on the hour, paralyzing demon flower.  
(To Chorus )

Verse 4:  
Step into the wind, a watch a red girl come alive,  
She screamin' to the world "I diggin' on the fact that you will not survive."  
Radiate me, walk away.  
You shook the devils dig deep hand today.  
(To Chorus )



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